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GEOLOGY.—KING'S COLLEGE, LONDON.

Prof. TENNANT, F.G.S., assisted by the Rev. T. WILTSHIRE, M.A., will give a Course of Lectures on Geology, on WEDNESDAY EVENINGS, from 8 to 9 o'clock. The first Lecture, January 20th, to be continued to Easter. A more extended Course will be given on Wednesday and Friday Mornings, from 9 to 10 o'clock, commencing January 27, and will be continued to May. R. W. JELF, D.D., Principal.

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By order, WM. TITE, Hon. Secretary.

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mer and many other divines, that no power on earth, papal or other, could unbind Catharine from her vow, so as to render a union with her dead husband's brother lawful. Nearly all Roman Catholic writers have followed the Spanish, nearly all Protestant writers the English version of the story. The evidence, however, on which the case has been judged has hitherto not been strong enough to convince either side that the other was right and itself wrong. Writers have had to rely on assertions made by the Queen on her own part, and by her husband's subjects on his part, twenty-five years after Arthur's death. Such evidence must be liable to much suspicion. One side may refuse to admit the Queen as evidence in her own cause; the other side may object, and with justice, to the testimony of subjects, even such as that of Lady Fitzwater and the Duchess of Norfolk, still more to that of Willoughby and the pages of Prince Arthur's household.

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In his letters to England it would appear that Fernando had very much insisted on the union of Arthur and Catharine being celebrated and consummated without delay. When Henry objected to this haste on account of his son's tender age (he was only fifteen, and not strong for his years), and when, after the pastime of the wedding-day in London, he had taken the boy away from the woman, her father considered that he had some good right to complain of the treatment he was receiving from his ally and friend. He had paid a hundred thousand crowns, and lost the custody of his child, without being sure that she was canonically married after all. For weeks the young Prince and Princess lived apart; but the King of Aragon pressed very hard that their nuptials should become a reality; and Henry consulted his advisers as to how he should act. These advisers, thinking more of Arthur's health than of Fernando's troubles, were against doing anything in the affair until the Prince was older and stronger. This was the King's own view, and the one to which he would have clung but for the prayers and threats of the Spanish agent. In an evil hour he consented, out of deference to Fernando, against his own judgment, and in opposition to his council, to send the boy and woman, under charge of Doña Elvira the duenna, and Father Geraldino the confessor, to Ludlow Castle, in Wales, there to keep house together as man and wife; though, in doing so, as he told the Spanish sovereign, he felt that

out of excessive consideration for Catharine, he was placing his son's life in peril. And he was fatally right. Six weeks from the date of that royal letter Catharine was a widowed Princess of Wales.

How Henry's letter came into her Imperial Majesty's possession we are only half told. Why is it not in the presses of Simancas with the Spanish State Papers? Was it taken from the collection by Charles the Fifth? It is demonstrable, under their own hands, that Fernando and Isabel never entertained the Spanish and Catholic view of Catharine's first marriage. They always treated their daughter as a real Princess of Wales; as a woman who had been really married to Arthur, and entitled to all dowries and settlements as his wife. The Spanish view arose afterwards, under the reign of Charles the Fifth. Is it not highly probable that such a sovereign, seeing a paper like Henry's letter in his secretary's office,—a paper which set aside his theory of the first marriage having been null and void *ab initio*, by direct and unimpeachable evidence,—would consider it too perilous a document to be left in the hands of secretaries and clerks? Would he not be likely to secrete such a paper in his private cabinet? If so, it would remain with his descendants—as a family document,—until it might be given away as a royal autograph, of which the significance had been forgotten, from one Sovereign Lady to another. Be all this as it may, there, in the Empress's album, lies the original note of Henry the Seventh, of which all readers and gossips, whatever they may think of it, will be glad to see an authenticated copy.

The love affairs of Queen Elizabeth—her many offers of marriage, her coquetries and reserves—her friends, her minions and favourites—are described in many light and pleasant chapters. The letter-book of Sir Francis Walsingham is among the papers at Kimbolton, and though a great portion of this MS. has been printed, the particulars are almost entirely unknown to general readers. These details of Elizabeth's behaviour to her many suitors are in the last degree curious and amusing. Then we come to the story of her home favourites; of Leicester and Essex; their sad lives and unromantic ends. Some of Essex's letters to his sister, Lady Rich, the originals of which are at Kimbolton, are given by the Duke, together with some speculations on a query, not hitherto raised, we think, by the Shakespeare commentators, as to whether Essex sat to the poet for the model, more or less truly followed, of Hamlet. That some strong "coincidences" connect Elizabeth's favourite and the Danish prince, is apparent at a glance. This letter, from Essex to Lady Rich, it is suggested, is such as Hamlet might have written to a sister—had he been blessed with that "sweet trouble":—

"The Earl of Essex to Lady Rich.

"Dear Sister,—Because I will not be in your debt for sending you a footman, I have directed the bearer to you, to bring me word how you do. I am melancholy, merry, sometimes happy, and often discontented. The Court is of as many humours as the rainbow hath colours. The time wherein we live is more inconstant than women's thoughts, more miserable than old age itself, and breedeth both people and occasions like itself, that is violent, desperate, and fantastical. Myself, for wondering at other men's strange adventures, have not leisure to follow the ways of mine own heart, but by still resolving not to be proud of any good that can come, because it is but the favour of chance; nor do (I) throw down my mind a whit for any ill that shall happen, because I see that all fortunes are good or evil, as they are esteemed. The preacher is ready to begin, and therefore I

shall end this discourse, though upon another text. Your brother that dearly loves you,

R. ESSEX."

Then comes the query—Is there not in this letter from Essex to his sister an echo, as it were, of some unknown words of Hamlet? "Is there not heard in this reverie, this humorous melancholy, this discontent with mankind, this disposition to seek for rest in unbelief, something which suggests the weak and fantastical side of Hamlet's mind?" Then arises the more general question of Shakespeare's meaning. Has the point been mooted, whether Shakespeare, who is known to have been acquainted—freshly acquainted—with Southampton at the time when 'Hamlet' was first planned and produced, may have conceived his character of Hamlet from Essex and that of Horatio from Southampton? The indications which would point to such a conclusion are not few. The common people regarded Essex as a prince, descended through his father from Edward the Third, and through his mother the immediate kinsman of Elizabeth; and some persons, like Sir John Hayward, imagined that his title to the throne was better than the Queen's. In person, for he had his father's beauty, he was all that Shakespeare has described in the Prince of Denmark—the glass of fashion and the mould of form; the observed of all observers. Then, again, in his family relations, as in his personal position and appearance, he resembled very closely the ideal prince. His mother had been tempted from her duty while her gracious and noble husband was alive. That handsome and generous husband was supposed to have been poisoned by the guilty pair who had done him such cruel wrong. After the father's murder, the seducer had married the consenting mother. That father had not perished in his prime without feeling and expressing some doubt that foul play had been used against him; he had sent from his deathbed his forgiveness to the guilty woman who had sacrificed his honour, and perhaps taken away his life. All these particulars in the real life of Essex, and in the imaginary life of Hamlet are pointed out. There certainly is an exceeding singularity of agreement in the facts of the case and the incidents of the play. The relation of Claudius to Hamlet is very much the same as that of Leicester to Essex. Under the pretence of fatherly friendship, Leicester was suspicious of his nephew's motives and jealous of his actions; he kept the young man much in the country and at college; he let him see but little of his mother, and clouded his prospects in the world by an appearance of benignant favour. Fear was probably at the root of all his conduct to the ardent, volatile youth. Gertrude's relations to her son were much like those of Lettice to Robert Devereux. She loved him much, but she feared him more. She could never quite reconcile him to his stepfather: a little more than kin and less than kind. Then, again, "in his moodiness, in his college learning, in his love for the theatre and the players, in his desire for the fiery action for which his nature was most unfit, there are many kinds of hints calling up an image of the Danish prince." It is further asked, whether such a man as Hamlet might not have composed the ensuing letter (the original of which is at Kimbolton) in one of his meditative, wayward moods:—

"The Earl of Essex to Lady Rich.

"Dear Sister,—I would have made more haste with you but that yesterday I was surprised with a fever, and this morning I have got an humour fallen down into one side of my head, so I dare not look out of my chamber. This lady hath entreated me to write a fantastical . . . but I am

so ill with my pains and some other more secret cars, as I will rather choose to dispraise those affections with which none but women, apes, and lovers are delighted. To hope for that which I have not is a vain expectation, to delight in that which I have is a deceiving pleasure; to wish the return of that which is gone from me is womanish inconstancy. Those things which fly me, I will not lose labour to follow. Those that meet me I esteem as they are worth, and leave when they are nought worth. I will neither brag of my good hap nor complain of my ill; for secrecy makes joys more sweet, and I am then most unhappy when another knows that I am unhappy. I do not envy, because I will do no man that honour to think he hath that which I want; nor yet am I not contented because I know some things that I have not. Love I confess to be a blind God. . . . Ambition, fit for hearts that already confess themselves to be base. Envy is the humour of him that will be glad of the reversion of another man's fortune; and revenge the remedy of such fools as in injuries know not how to keep themselves aforehand. Jealous I am not, for I will be glad to lose that which I am not sure to keep. If to be of this mind be to be fantastical, then join me with the three that I first reckoned, but if they be young and handsome, with the first. And so I take my leave, being not able to write more for pain. Your brother that loves you dearly,—R. ESSEX."

—The query whether this is not Hamlet's "vein" is at least worth putting. If it be answered in the affirmative, a new mine of speculation—perhaps a discovery—will have been opened for the commentators.

The new facts about Oliver Cromwell relate to that contest in Huntingdon, about the change from government by bailiff to government by mayor and recorder, which escaped the researches of Mr. Carlyle. Many readers will remember Mr. John Bruce's communications to the *Athenæum* on this subject. The Duke is able to add some facts to Mr. Bruce's gatherings from the Privy Council books, and we are glad to say, these new facts, so far as they go, are of a pleasant kind; showing that Cromwell, though his sturdy nature fired under a sense of injustice, could shake hands with an adversary, and forgive an injury, like a true gentleman.

Of the lighter and slighter chapters, though they will be galloped through by all lovers of anecdotes and character, we need not say so much. They tell their own story, in an easy and vivacious way. The chapters on Waller's 'Sacharissa,' on the adventures of Walter Montagu, on family affairs during the Civil War, on Mathew Prior, on St. Germain and St. James's, and the whole of Sir John Vanbrugh's chit-chat and town-talk about plays, operas, dances, and the scandal of a merry and rather wicked society, will be the favourite reading of many persons. Addison's letters, here printed from the originals, must be added, by permission, to all future editions of his works.

Cartoons from "Punch." By John Tenniel. (Bradbury & Evans.)

Bird's-Eye Views of Society. Taken by Richard Doyle. (Smith, Elder & Co.)

IN Mr. Tenniel's "Cartoons," and in Mr. Leech's "Pictures," lives the spirit or immortal part of *Punch*, as distinct from its vehicle of prose. In the second-named book are the latest productions of a former contributor to the same periodical. It is not often that the opportunity offers itself whereby we may compare the works of our modern masters of wit in art so felicitously as may be done by laying upon one table the 'Pictures,' the 'Cartoons,' and the 'Bird's-Eye Views.' The class of leaders in this peculiarly English and modern

kind of art needs only the presence of Mr. G. Cruikshank—its time-honoured and unflinching chief—to be made complete. He was present, unequally, in our recent examination of 'The Ingoldsby Legends.'

In the first place, setting aside the honour due to these four gentlemen as humorists, one might venture to say that no small part of their merit arises from their being admirable artists, in the technical sense of the phrase, and able, with unchallengeable skill, to express thoughts and meanings beyond the reach of words. Among modern painters few draw so well as our humorous draughtsmen, who, in a figure three or four inches high, not seldom contrive to put a force, expressiveness and beauty that compare honourably with productions on a larger scale done deliberately by artists of great name. Nor is it true that this success may be accounted for by saying that these draughtsmen have but form alone to study. The "colour," as it is called, or true *chiaroscuro* of black and white, very often to be seen in the works of Messrs. Cruikshank and Leech, proves to experts that had those gentlemen chosen painting *per se* as their vehicle of expression, they would hardly have been less fortunate than they are in *chiaroscuro* and in form. With *tone* also, these artists frequently show themselves potent. How frequently his ability in dealing with *chiaroscuro* and *tone* shews itself in Mr. Cruikshank's drawings we need hardly say. Those who know the illustrations to 'Peter Schlemil,' the 'Jack o' Lantern,' and several designs in 'The Bottle' series, admit that few men have mastered the etching-needle so thoroughly as Mr. Cruikshank, and that the mysteries of the qualities in question are at his fingers' ends. These qualities have been supposed to be peculiar to the etcher, and drawing—or the expression of form by line—has been considered to be rather foreign to his scope. It is more remarkable therefore that, although Mr. Cruikshank's type of mankind is not exactly that of the present day, he draws men and women with extraordinary delicacy and truth, and as thoroughly understands the powers of copperplate as Mr. Leech does those of wood blocks. In the works of neither of these artists do we ever find *tours de force*, or attempts to imitate on one material the effects proper to another. Mr. Leech's mastery of *tone* and *chiaroscuro* is obvious to every student; so many of his twilight and sunlight effects display this so perfectly that it is needless to give examples.

It was one of the common charges against the English school of Art that its members could not draw. We believe, so far as the severer practice of that branch of Art goes, that neither France nor Germany can produce from the ranks of their popular illustrators better draughtsmen than those above named. The great artists of those countries, who are occasionally called in, as our own are, to illustrate popular books, have made drawing their *forte*. They show, however, less of the freedom, idiosyncratic power, and independence of scholastic drilling which mark our English artists' works. In maintaining these qualities lies our hope of English Art. It holds true throughout the history of Art, that whenever the authority of a school is paramount and overrules the individuality of the artist, Art itself ceases to be valuable. No four men could be more diverse in their art utterances than those we have named. It is not merely in the materials employed, the use of copper or wood, but in the treatment and subjective consideration of a theme that Messrs. Cruikshank, Leech, Tenniel and Doyle differ from each other.

We are asserting for the men who have for

many years past lent their powers for our instruction and delight a position not commonly awarded to them. It is too much the fashion to speak of book-illustrators as persons who produce ephemeral sketches, not at all worthy of being ranked as works of Art in the truest sense of the word. It is difficult to conceive a greater mistake, or to commit a graver injustice to the extraordinary powers of our modern humorists. It is not too much to say, that with future times our current Art will be represented in no small degree by these designs on wood and copper. Copies of Mr. Leech's 'Pictures' will form treasures in great libraries, and the life and character of this age will be better learnt from them than from elaborate descriptions in words. More will be learnt of modern London from these little woodcuts than all the totals which the zeal of statisticians can collect will yield. Already we turn to Mr. Cruikshank's early works for glimpses at the history of the Reform Bill, and, from their hearty contempt of the career of George the Fourth, learn something of the truth concerning public morals half a century ago. The early numbers of *Punch*, in the sketches they contain, which are almost the nascent efforts of Mr. Leech, are instructive on public matters not inferior in degree to those of Mr. Cruikshank.

We have before us, in the works of Messrs. Tenniel and Doyle, styles of execution, no less than veins of thought and feeling, which are almost antithetical. Mr. Tenniel's designs are really "Cartoons," i.e. great drawings, in the truest sense. Mr. Doyle's delicate pencillings are Dutch studies with an English reading. We must not object to either of these productions on account of their lack of other executive qualities than those of form. At form alone they aim in execution, and on this account we must apply the tests for success in that quality with greater stringency than it would be just to use in dealing with the wider-aiming works of Messrs. Cruikshank and Leech. Once for all, we are bound to say that the Nestor of humorous artists transcends in draughtsmanship those who came after him, and does this so powerfully that some of the honour due to them comes from the fact that, neither in execution nor in thought, does either owe anything to him. How potent is the influence of an able artist upon those who succeed him in the same path, it is not difficult to conceive; and that the trio in question owe nothing to Mr. Cruikshank is a happy mark of the independence of our English school of Art. That Mr. Cruikshank, no less than Messrs. Doyle, Tenniel and Leech, has echoed the purer taste of the times as they have advanced, is not to be doubted. How the times are chastened will not be questioned when the observer remembers what were the subjects chosen and what the manners depicted by caricaturists when Mr. Cruikshank began to draw, some sixty years since. Much of the object of the draughtsman seems to have been, in those days, to satirize and defame; a thought beyond the foul thing that could be drawn rarely displays itself in these old caricatures. In the old sense of the word, caricaturists no longer exist amongst us; modern satires are not lampoons, as formerly, but studies of character, usually genial and always decent.

That Mr. Tenniel's 'Cartoons' are really cartoons, and treat their subjects in an epic or heroic spirit, is true, and the fact places the present position of the satiric branch of Art in a strong light. For this view of the work of a satirist the artist is perhaps indebted to the spirit of the famous "H. B. Sketches." He has certainly improved upon

them in every sense; in art, in spirit, and thoughtfulness. Graver in purpose, his works are less personal and more witty. How epic in spirit some of Mr. Tenniel's cartoons are may be shown by recalling to our readers' minds the impressive design styled 'General Favier,' made on the occasion of the death of the Emperor Nicholas; and, in another but equally strong direction of feeling, the pair of little drawings in *Punch*, representing the antithesis between a fashionable church and its frequenters, and the dim, mournful country church, where sat a pathetic figure of an old weak woman, earnest in prayer. The latter was a sketch not soon forgotten. The satire is not less powerful than the feeling grave in the design before us, styled 'A proper Charge'—Bishop Tait reproving his weaker brethren with, "You must not bring your playthings into church, my little men."

'Waiting for an Answer'—Britannia standing behind her bulwarks, her hand upon a gunlock, and looking westward towards a far horizon for a reply in the case of the Trent, and 'Peace'—seated upon an Armstrong gun, her hand yet upon the touch-hole, although already her wings are unfolding for flight, are two works as heroic in design and statuesque in composition as any of those we are accustomed to honour as great in Art, and far grander in feeling than most of the things which ill luck has given us for public statues. 'What Nicholas heard in the Shell' expresses the occasional union of humour and of dread we find in Mr. Tenniel's designs.

A word is due to Mr. Tenniel as a draughtsman of animals. If Sir Edwin Landseer will not give us the Lions for Nelson's monument, Mr. Tenniel might be requested to execute them. It would be impossible to produce a finer lion than that in 'The British Lion's Vengeance,' or that in 'The British Lion smells a Rat.' That mock lion, 'The O'Mannikin,' is a superb piece of grotesque. The Yankee 'Coon' is good, so is the Conservative donkey in 'A Derby Obstruction.' Mr. Tenniel's power of animal drawing is not applied to lions only, but to the more difficult bear. Some of his bears—see 'The Bear and the Bees,' 'Bomba's big Brother'—what an ape is Bomba?—are perfect. We miss many of the best of Mr. Tenniel's designs from this collection, and would gladly have all he has made of late years got together in one goodly tome; they are of the stuff that will last. Many admirable studies are included here; let us recall to the reader's mind 'The Eldest Son of the Church'—the Emperor Napoleon trying on the Tiara; 'The Wardance of the I.O.U. Indian'—a splendid representation of a savage; 'Law and Lunacy'—opening the oysters in the Wyndham Case, showing how the legal profession made a better use of an estate than its owner could; and 'Retiring into Private Life,' with its capital "Eh, Johnny, ye'll find it mighty dull here."

The 'Bird's-eye Views of Society' are known from having appeared in the *Cornhill Magazine*. The humour and dextrous characterization of which these designs are full derive force less from any power of thought they display than from their fidelity to the expression of a peculiar phase of society. Mr. Doyle's pencil is confined to "society" in its narrowest sense. To look at these 'Views' one would think man existed only at the "West-End." Mr. Doyle's taste denies him the range of many a fine expanse of thought and ourselves the happiness of enjoying his experiences in them. How subtle in sense of beauty, exquisite in imagination, and charming in fancy are many of Mr. Doyle's

works, we need not recall to those who remember his water-colour sketches, some of which were seen at Messrs. Foster's gallery a year or two ago. The humorous of 'Brown, Jones, and Robinson' are not forgotten; in designing these the artist seemed to get out of an atmosphere which has on him a restraining effect, and to breathe freely.

One of the best of his new designs is 'A County Ball'—a collection of strange creatures, not any caricatured. We all know the man with the high shoulders, a sort of human clothes-horse, and those dreadful-looking women with ranges of teeth. See also 'A Science and Art Conversatione'—which has less of the selected character of the last, but quite as much wit. How often do we see the self-conscious artist displaying his drawings, the ladies pretending to try to look through microscopes with both eyes shut or both open, the dismal woman with her hair let down about her shoulders, and the obsequious folks making way for the venerable peer. 'Rotten Row,' 'After Dinner,' 'A Picture Sale,' and 'A State Party,' should not be forgotten as among the best of Mr. Doyle's recent compositions.

Memoirs of the Life and Philanthropic Labours of Andrew Reed, D.D. With Selections from his Journals. Edited by his Sons, Andrew Reed, and Charles Reed. (Strahan & Co.)

THE sons of Dr. Andrew Reed have done a good work in publishing this memorial of their father. It is drawn up in a manner to make it acceptable alike to the religious community of which Dr. Reed was a leader, and to the general public who knew him as the founder and promoter of philanthropic institutions. Let us name these in succession, according to the dates of their foundation, and then proceed to give a brief sketch of the life and labours of the individual who, obscure by birth, and comparatively obscure in station, yet succeeded in calling such noble institutions into existence. These are the London Orphan Asylum, founded in 1812; the Infant Orphan Asylum, in 1827; the Asylum for Fatherless Children, in 1844; the Asylum for Idiots, in 1847; the Royal Hospital for Incurables, in 1854; and the Eastern Counties' Idiot Asylum, in 1859. The founder was the son of an obscure watchmaker, who, coming up from Weymouth to London, established himself in a small business in Butcher Row, St. Clement Danes, where he married an orphan girl, one of whose children, born in 1787, is the subject of the present memoir. The parents of Andrew Reed were Independents. Andrew was intended to be brought up as a watchmaker, for which trade he showed no small aptitude, but he was an earnest, thoughtful youth, fond of study, and one in whom religious friends thought they recognized a capacity for higher things than mere journey-work. Of these friends the Rev. Matthew Wilks counselled the young watchmaker to leave his calling, and devote himself to the work of the ministry. Andrew was accordingly entered a student at Hackney College, one of the training establishments of the Independents, then and for a long time afterwards presided over by the Rev. G. Collison. This was in 1807. At Hackney College Mr. Reed continued for the next four years, learning as much divinity, Greek, Latin, and Hebrew, as he could in the time, and with the feeble advantages that such an institution could afford. During the vacations it was the custom for the students to distribute themselves through the country and try their tongues at preaching; and so successful was Mr. Reed in these exertions, that

before his academical course was ended, he had offers from several congregations to be received among them as their minister. It should be mentioned also that Dr. Blair, of Woodford, a man of much influence with the Evangelical party in the Church of England, proposed to have him sent to the University of Cambridge, free of expense, and to be there placed under the care of Mr. Simeon, with a view to his becoming a clergyman of the English Church, but he declined the offer, "from principles of conscience." He finally became pastor of the congregation at New Road Chapel, St. George's-in-the-East, of which chapel he and his parents had for some years been members. Mr. Reed was ordained to this charge on his birthday, November 27th, 1811, and filled the office for fifty years, with no change, except that in the interval his congregation removed to Wycliffe Chapel, a much more spacious edifice in the same neighbourhood.

Mr. Reed was successful as a preacher. His discourses were all prepared with an amount of care and study, not so common among Dissenting ministers fifty years ago as in our own time. His style, fervid and eloquent, was at the same time chaste, and especially in the matter of metaphors, of which he was not sparing in the use; he never rode them to death, as is the case with too many. As the years passed by, and his experience and range of reading increased, his qualifications as a preacher became still more apparent, so that he was frequently appealed to by his brethren in the ministry to stand forward as their mouthpiece upon important occasions, as in the delivery of missionary sermons and such like performances. With all this, however, the general public would scarcely have heard of him, were it not for his labours as a philanthropist, in which character we shall now speak of him.

Mr. Reed had not been long ordained when he conceived the project of an orphan asylum, which, according to his own statement, arose in this wise:—

"Some mystery is made about my interest in orphans. It has been said that a poor child had been left at our door, and that we gave it shelter. That is not true. My mother was an orphan, and she found a home; and in her turn she gave a home to more than one; and being called to visit a dying man whose great sorrow in death was leaving his motherless children, we gave him a promise to befriend them. This led me to contemplate the need of an institution for orphan children; the Working School (now the Orphan Working School), which had been in existence for many years, and some other charities, not being at that time what their best friends desired."

He accordingly lost no time in communicating with some influential friends in the east of London, and with the promise of their assistance an institution was inaugurated, to be called the 'East London Orphan Asylum and Working School,' and the first general meeting in support of it was held in Wellclose Square, on the 27th of July, 1813. The Rev. C. W. Le Bas, a clergyman of the Church of England, was one of the first subscribers, and generously associated himself with Mr. Reed as joint secretary of the institution. With what funds could be brought together premises were at once taken, and a beginning was made with the small number of six destitute orphans. "On the 14th of February, 1815, the first word of the title was dropped; and from that auspicious date, the charity has been known as the 'London Orphan Asylum.'" A public dinner in its support was now held, and the names of William Wilberforce, George Byng, James Mangles, and George Green were announced

as those of the vice-presidents. Sermons were also preached both by Mr. Reed and Mr. Le Bas, and collections made in support of the asylum, and the first stated annual sermon in its favour was preached in March, 1816, by the Rev. Dr. Dealtry, at the Church of St. Lawrence, Jewry. The members of the Stock Exchange were next appealed to, and responded with handsome subscriptions, as was the case also with numerous city merchants, bankers, and others. The result of all was the establishment of the magnificent institution at Clapton, the first stone of which was laid by the Duke of York in 1822. Prince Leopold presided at the dinner in the evening, and Mr. Reed, when called upon to speak, is reported to have concluded his address in the following terms:—

"Go, Gentlemen, and make yourselves acquainted with the high luxury of doing good. Go, Gentlemen, and carry away with you the tears of these widows, the prayers of these orphans, and the blessings of those who were ready to perish. Go, illustrious Prince, and amidst all your state and titles, let the title (Vice-President) arising to you from this Charity stand pre-eminent."

With what vigour, skill, and ceaseless assiduity the benevolent founder strove to bring the building to a satisfactory conclusion externally and internally, what rules were framed for its management, and how the necessary funds were procured for its completion, Dr. Reed labouring night and day at the work, is all told in this volume. The building cost altogether 25,000*l.*, and was opened for the reception of its orphan inmates on the 16th of January, 1825. At the opening ceremony, which was well-contrived, there were present the Duke of Cambridge and Prince George, the Duchesses of Richmond and Leeds, surrounded by a galaxy of fair ladies; likewise Sir Robert Peel, and a host of influential persons, members of the aristocracy, merchants and bankers, clergymen and ministers of various denominations. And from that time to the present the institution has thriven apace. The total number of orphans trained in it is set down at 2,757, and the total amount of subscriptions at 407,128*l.* To this sum Dr. Reed himself contributed at various times from his limited income as much as 480*l.*; and better still, gave his gratuitous services towards its management during a period of thirty-three years.

Next came the institution of the 'Infant Orphan Asylum,' first projected in 1827, and finally located at Wanstead, in a magnificent building, erected at the cost of 40,000*l.* To this also Dr. Reed contributed 260*l.*, and his gratuitous services during sixteen years. In 1844, owing to a dispute that arose between himself and the other managers of this asylum, who insisted on the use of the Church Catechism in the instruction of the children, Dr. Reed projected a new institution, the 'Asylum for Fatherless Children,' which now rears its head at Coulsden, on the Dover and Brighton Railway, and to which the board of management has given the fitting name of Reedham. To this institution Dr. Reed himself contributed the sum of 1800*l.* and eighteen years of gratuitous service.

But his untiring benevolence was not to stop here. The condition of the idiot had long occupied the attention of the founder of the three asylums just named, and in 1846 he set himself strenuously to devise a scheme for the amelioration of that most helpless class of humanity. "Now," he says, "will I go to the lowest!" For such a man to take such a project in hand was to succeed.

"Once resolved," says our narrative, "Dr.

Reed went forward. Proof enough was at hand of the need; but faith was weak as to the proposed experiment. The ground was untroubled in England; and he could not go to the Continent before the spring of 1847. He therefore opened a correspondence with medical men in different foreign cities who had made the treatment of idiocy their study, and informed himself as to the efforts of Itard of Paris and Saegert of Berlin, who concurred with M. Seguin in the assurance that the poor idiot may be rescued from the doom of a life of utter vacuity. Dr. Reed spent much time in studying the works of Seguin and Scott, and falling in with Dr. Conolly's admirable report of a visit to the Bicêtre, he at once sought counsel of that accomplished and remarkable man, with whom he formed a friendship which he highly prized, and which, like their joint official connexion with the Asylum for Idiots, remained unbroken till the day of his own death."

Next he himself went abroad in order that he might obtain some personal experience of the management of such institutions on the continent. He also corresponded with various professional men in America on the subject, and finally, fortified with a mass of valuable statistics, he called together a public meeting at the King's Head, in the Poultry, on the 10th of September, 1847, at which "a resolution was taken to adopt the scheme submitted for the new asylum. The declared object of the institution is to take care of, and, by skillful and earnest application of the best means, to prepare, as far as possible, for the duties and enjoyments of life, the *idiot*, who, not being a mere pauper, was likely to derive benefit from the treatment; and this without restriction as to age, sex, or country." Thus had Dr. Reed's benevolence struck out into a new track, and such was the confidence of the public in his judgment and uprightness, that in no long time subscriptions flowed in to such an extent as enabled the committee to erect the well-known 'Asylum for Idiots' at Earlswood, an asylum now containing 350 inmates, and erected at an expense of 39,000*l*. To this Dr. Reed himself contributed as much as 1,400*l*. To the 'Eastern Counties' Idiot Asylum, subsequently erected, he also contributed 200*l*.

Dr. Reed's next and crowning effort in the cause of suffering humanity was his establishment of the 'Hospital for Incurables,' in the year 1854. At its first annual dinner Mr. Dickens presided. Altogether, to these six institutions the total of subscriptions from the commencement of each amounts to the enormous sum of 1,043,566*l*. 13*s*. 1*d*., and the amount of Dr. Reed's own subscriptions to 4,540*l*. When we mention, upon the evidence before us, that Dr. Reed's private means were but small, that he oftener than once generously declined an increase of income from his congregation, and that he had a family of five children to support and educate, we may conceive that it was only by a large exertion of self-denial, he was able to spare so much in the cause of charity. Even in his last illness, when at the celebration of his jubilee, and his retirement from the ministerial office, his congregation presented him with the sum of five hundred guineas, as a testimonial of their affection, Dr. Reed handed over the whole amount to the Asylum for Fatherless Children at Reedham. His will also contains the following item, which to most minds will carry a strong conviction of the native kindness of his disposition:—"To the Infant Orphan Asylum, situated at Wanstead, instituted in 1827, I give 100*l*., the interest to be applied for ever to purchase playthings for the children, and to be given them at Christmas."

As an author, Dr. Reed was known by the

production of a religious novel called 'No Fiction,' which ran through some twelve editions. It caused him much trouble, through his introduction into it, under the name of Lefevre, of a real personage, one of his early friends, who took umbrage at the unfavourable representation given of his character. He was afterwards, however, reconciled to the author, and was one of those who assisted at the celebration of his jubilee. This work, first published in 1819, met with a favourable reception among the author's friends and others, but is, we believe, no longer read even in Evangelical circles. Dr. Reed also published, in conjunction with Dr. Matheson, 'A Narrative of a Visit to the American Churches by a Deputation from the Congregational Union of England and Wales,' which reached a second edition in 1834. It was during his visit to America upon this occasion that he received his degree of D.D. from Yale College.

Paris in a Dream—[*Paris en Songe*, par Jacques Fabien]. (Paris, Dentu.)

A Parisian—to the Boulevards born—who should leave his favourite walk between the Chaussee d'Antin and the Faubourg Montmartre far behind him during ten long years, would find more changes on his return than have been dreamt of in the philosophy of M. Jacques Fabien. M. Hausmann, Prefect of the Seine, has wonders infinitely more startling in the portfolios of the Hôtel de Ville than any which appeared to M. Fabien's traveller in his dream. The broad Boulevards, that have broken through the Quartier St. Antoine and the Pays Latin; the Hôtel Clûny planted in a dainty garden; the Tour St. Jacques, with chattering *bonnes* seated by neat *parterres* at its basement; the Bois de Boulogne, with its velvet sward, its artificial lake and cataracts, and its boats floating to the sound of music, and gay with lanterns of many colours; the finished Louvre, and the levelled space of the Carrousel; and, lastly, Imperial Bonaparte showing his bare legs from the top of the Vendôme column (where the little corporal in the cocked hat had so long delighted the *badouins*), would give the Parisian who left Paris some time after the house of Orleans had gone beyond the frontiers, a few strange sensations. M. Fabien dreams nothing half so wonderful as the traveller who has not seen Paris for a few years, will now see with his eyes open. The author dreams of a perfect Paris, with all kinds of good things done for the greatest happiness of the greatest number: cheap workmen's omnibuses, moral almanacks, and building societies. Some of his propositions, or dreamings, are fanciful, and do credit to his taste and heart; others only show us how much behind the reality of a Londoner's experience is the Utopia of a Parisian.

In a dream the author walks with a companion, and has the following bit of experience of a perfect Paris:—

Nine o'clock struck, and hunger came with it: I proposed to my companion to pursue our popular investigations while breakfasting. A kind of restaurant was apparent just at that moment—if we may so call the simple eating-houses which are spread over the colony. The servant, the knives and forks, and the linen were of exquisite cleanliness: we seated ourselves and continued our talk. "It must not be imagined that the *cité* which we are visiting is the only one of its kind. There are many others around Paris, but this is the most complete. Do not think, either, that every kind of help and aid for the masses is centred here: it is not so. What you see here, you may behold grouped around the Mairie of each *arrondissement*.

Paris is full of prerogatives for the people. There does not exist, that I am aware of, one single public establishment which is not its tributary. In all the theatres, without exception, there are places reserved for the people; clean, convenient places, and at moderate prices. The people, as a rule, represent one-fourth of the audience. It is forbidden to let the places in advance, and the crowds patiently await the opening of the doors under lighted and sheltered galleries. They no longer take their ticket and a cold at the same moment. For all national, political, and scientific ceremonies, their seats await them: nothing is complete without them. As may be imagined, however, they find it necessary to look about them, if they would not be pushed out of their rights by unceremonious officials. In railways, their carriages make up for want of luxury by exquisite cleanliness. They have feet-warmers in January, blinds in July, and cushions always. The prices are moderate, and, another good thing, on the suburban lines the prices are lower on Sundays and fête-days. It is a happy and moral innovation which enables the artisan to enjoy his holiday in fresh air, and in the company of his wife and children. In all the government works, and throughout Paris, Sunday is a day of rest for the workman—the veritable seventh day of Genesis. Still, if he has answered to his call every day during the week, he receives his salary for the seventh day. And this is but just, for it would be a farce to give him a day's rest without the means of a day's nourishment. To the glory of the Parisians be it said, this example has spread as rapidly as that of the midwives. In great establishments, in manufactories, in large and small shops, everywhere the Christian precept is welcomed; on the fête-day the workshop is quiet, the shutters are shut. It must, however, be confessed that this result has not been arrived at without difficulty. Many shopkeepers were rebellious, and only yielded after long struggles. But Sunday is at last victorious. Monday is put to flight. What Paris wills God wends."

The author is a great, or, rather, a warm advocate for the employment of women. But he is most amusing, and indeed most suggestive, where he deals with all kinds of improvements that he believes would conduce to the comfort and elevation of the working classes of Paris. There are one or two attractive points in his picture of a model industrial hive. The following extract may give our Aldermen Waterlows some good hints:—

Between the Place du Trône and the Citadelle of Vincennes lies a pretty hamlet, spreading itself right and left of the road. It is just opened; yet it wears an air of domesticity, and is as busy as a hive of bees. It is called the Colonie Ouvrière de Saint-Antoine. The fronts of the houses—I was about to say the faces—look lively and varied, yet with a certain family resemblance. On the ground floor are modest little shops, and on the other stories are lodgings for workmen, consisting of an entry, two rooms with fire-places, and a small kitchen with an oven. In the yard, which is open, airy, and common to all, there is abundance of water. The Vincennes road divides the *colonie* into two parts. In the centre of one is a square, with shady walks, and a piece of ornamental water. In the four interior angles are groups representing the figures of Frenchmen whose names are dear to the people as belonging to friends of the unfortunate. In one corner, Parmentier, with a smiling face, is showing to some peasants a potato which he has just pulled up: others are lying at his feet. The men are bending down, and alternately admire the earth and the happy agriculturist. In another group, Jacquard is watching the trial of his new loom by a Lyons workman, a young apprentice standing by the while. The third corner displays Saint Vincent de Paul lifting from the ground a poor little naked abandoned child, who spreads out its arms to him. An aged servant holds her apron to receive the infant. The subject of the fourth group is the Abbé de l'Épée conversing, on his fingers, with a deaf and dumb workman. "This square," said my companion,

"is more particularly frequented by the men of the *colonie*. The centre serves as a place of exercise for youths, who go there to practise gymnastics, shooting, archery, racket and other games necessary to the development of their strength and vigour. The charges are almost nominal, for in this way the rudiments of the soldier's education are voluntarily learnt. The four large buildings forming the square are portioned out as follows. First a theatre, built in a very simple style. The seats are cheap, and the pieces represented moral and patriotic. Occasionally, also, it is used for concerts and popular ceremonies. Then there is a covered market, in which the necessities of life are sold at reduced prices. Inside are large store-houses for provisions. The third portion of the building is devoted to the medical wants of the colony. Here are to be found sisters of charity who are devoted solely to the necessitous. There is, also, a depot for drugs and medicines in this building, which thus gives help to the sick, the wounded, women in childbirth, and mothers nursing. In the fourth edifice several useful institutions are united. There is a pawnbroker's, where interest on money advanced never on any pretence rises beyond three per cent. There is a good library, well filled and well warmed, for the daily and evening reception of readers, who are also permitted to borrow professional or amusing books. Everywhere there are classes and means of improvement for those requiring them."—"Before we go any farther tell me by what *truc* this line of industry has sprung up?"—"The *truc* is simply an extension of the law of expropriation for the public good. By this law, in one week, the vast ground necessary to this institution was expropriated. Then they lay down the plan of what you call this 'hive of industry,' as they would lay out an English garden. The town of Paris has taken for its share the ground for the streets, squares, gardens, and public establishments. The remainder was honestly put up to auction at a low price and in small lots; the only condition being that the houses should be built within a year, and uniform externally and internally. The sale just covered the purchase-money, and no more; but this was foreseen. People do not speculate when they are doing good."—"I supposed 'there was a maximum rent for each dwelling'?"—"Not at all. The disposition of the rooms, the general physiognomy of the neighbourhood, and the object with which the buildings had been erected, draw hither only working men. It has been a great success, no doubt; but *succès oblige*, and it was necessary to provision the colony cheaply. This was how the town of Paris managed. There were species of hanging lofts constructed in the market, and in these are stored mountains of provisions which are collected from the best places, bought when they are to be had cheapest, and paid for with ready money. There is flour; there are potatoes; vegetables, fresh and dried; butter, eggs, cheese, salt, and preserved fruit. The flour is sold to the bakers of the colony, and the surplus to the market salesmen at cost price, sometimes under; but with this restriction, that it must always be sold at a fixed price. I must tell you that a recent decree has lowered the price of food, while forbidding it at the same time to be swallowed up by the manufacturers."

Of such dreams M. Jacques Fabien's amusing volume is made.

NEW NOVELS.

The Six Sisters of the Valleys: an Historical Romance. By the Rev. W. Bramley-Moore. (Longman & Co.)

ABOUT the year 1655 there lived in the southern Alps six sisters, who were married to six brothers, and who dwelt together in peace and happiness, occupying one large homestead, and supplying their wants by the labour of their own hands without partition of property. No shadow had crossed their path, save that Martha had lost her first-born child in early youth, and lived in constant inward lamentation. Rodolphe, the only surviving parent of the sisters, had been pastor of these valleys till old age had com-

pelled him to seek retirement, and he was honoured by his children and their offspring as a father, as a spiritual teacher, and almost as a king. Law and commerce had little to do with these primitive people; the work of their hands drew from the bounteous earth sufficient supplies for their wants; they lived contented in their own little corner of the earth, and, hating no man, they never dreamed that any one would wish to do them an injury.

This was at least the case with the young ones of the family: we have spoken hastily, however, if we have intimated that among the elders there were no apprehensions of unprovoked attack. The family belonged to the sect of the Vaudois, or Waldenses, who maintain that they have held the true faith from the beginning, and have never submitted to the spiritual authority of Rome. Rodolphe and his sons knew well that the Waldenses had been attacked and persecuted before, and they were prepared for all events; but to cling to the truth was their principle, their maxim, their rule of life; to cling to it in peace, if possible, but if necessary to hold to it through perils, through torments, and even unto death.

Such was the determination of the family of Prins of La Baudene when the dreadful edict of Galardo was promulgated, under which all Vaudois families at the entrance of the valleys were commanded to retire to the mountains in three days, and were to forfeit life and property if they appeared beyond the prescribed limits after that time. A mode of escape was left, it is true, but it was one of which they could scarcely avail themselves; they were allowed a further space of twenty days to submit themselves to Rome, or to sell their goods to persons of the Roman Catholic religion.

The persecution of 1655 forms the subject of Mr. Moore's book, and although some of his details are of course invented, the groundwork is supported by historical documents. The mere necessity of leaving their houses—fearful as it was in a sparsely inhabited country and in the midst of barren precipices—was nothing to what the Vaudois subsequently had to endure. Soldiers were quartered in the different villages, and horrors were enacted which it would only pain the reader to contemplate, and with regard to which the only question is, how far the Ducal House of Savoy was really responsible for them. The Government, on receiving a bold but courteous remonstrance from Cromwell, repudiated the more flagrant cruelties, and endeavoured to throw the burden of the blame upon the soldiery. On the other hand, Du Petit Bourg, first captain of the regiment of Grancey, solemnly testifies to the fearful crimes enacted, and declares, in a document still extant at Cambridge, that he retired from his command "for fear of being present at such wicked actions."

In spite of the melancholy nature of his task, Mr. Moore contrives to infuse a little tender sentiment into his story. Ardoine, daughter of one of the sisters, the loveliest lamb of the flock, is beloved by her cousin Raynald, but (alas for him!) can regard him only as a brother, and is provokingly slow to understand the nature of his feelings. On commencing the book, we fancied that all would "come right at last," but we soon found that there was another *preux chevalier* in the field, when Echard, the officer charged with the delivery of Galardo's edict, rescued Ardoine from death, and their young hearts were drawn together. As the story goes on, Echard becomes convinced of the truth of the Vaudois creed, and, as he still wears the hostile uniform, his life is in great risk, first from one party and then from the other. At last, when he is about to be

executed by a platoon of Vaudois patriots, Ardoine rushes on, and all is explained. He is her trusted friend; her preserver, and not her betrayer; and the generous Raynald, though stung by the sacrifice, nobly joins the hands of the lovers. The happiness of all (except perhaps poor Raynald) is completed when the unhappy Abbot Malvicino makes his dying confession, and Echard turns out to be the much-lamented child of Martha.

In one of the concluding chapters Mr. Moore gives us an interesting glimpse of Cromwell and his secretary at Chalfont St. Giles, in Buckinghamshire.

'The Six Sisters of the Valleys' will be read with interest by those who warm towards the Waldenses; and the documents referred to in the notes and introduction will afford the reader every opportunity of verifying the correctness of the historical narrative.

Held in Bondage; or, Granville de Vigne. By Ouida. (Tinsley Brothers.)

Ouida describes vividly, and possesses no small power of combination; and the appearance of 'Held in Bondage' might have been hailed with satisfaction, had it not been disfigured by errors of judgment.

Like many novels of the day, 'Held in Bondage' offers us two heroes; not, as often happens, a good one to enlist our sympathy, and a bad one to merit our contempt; but two parallel specimens of brilliant and chivalrous humanity. Rich, generous, intellectual, and universally beloved, the fiery De Vigne and the gentle Sabretasche are put forth as samples of England's best and noblest; and, while sneering gratuitously at "eminent Christians," Ouida would have us believe that honourable feeling and true goodness find fitting representatives in the gallant officers whose adventures he describes.

De Vigne, at the age of twenty-six, falls madly in love with a young and haughty beauty, Miss Trefusis, and their courtship is carried on *selon les formes* till, in due course, it becomes clear that it is to end in matrimony. During the early stages of their acquaintance the piercing glances of "the Trefusis" remind De Vigne of Lucy Davis, a young milliner, whom he had known some years before. His friends, too, jocularly allude to the likeness; but no one suspects the truth, until, after the Church has performed its solemn function, the bride coolly signs herself "Lucy Trefusis—or Davis!" De Vigne flings her from him in furious anger—rushes wildly from the vestry, and immediately exchanges for India.

After an interval of several years De Vigne returns to England, still under the middle age, and strikingly handsome and attractive, but a cynical and woman-hating man. In the mean time, little Alma Tressilian, the supposed granddaughter of an old and valued friend, has grown into womanhood, and is gaining her subsistence as an artist. De Vigne meets her, and a warm friendship grows up between them, which speedily ripens into love. After a few silent struggles with his feelings, he gives way entirely to his passion, and, married man as he is, resolves to ask her to brave the scorn of the world, and fly with him to some foreign clime. At this crisis Lord Vane Castleton, a rather coarser villain than himself, carries off Alma by stratagem, and De Vigne sails instantly for the Crimea, furious at Alma's supposed desertion of him, and despising the fair and fickle sex more heartily than ever. In the mean time Alma escapes from her captor, and finds an asylum with Lady Violet, daughter of Lord Molyneux, a girl as young, lovely, and inno-

cent as he who is attached, Vigne na of her pu as to hi Vigne, i observe, activity they are charge, a a fight In co the Crin and Vigne has beo fidelity, force. I seeing married spect fo from ex which Sabretas go so f daughter of cour It re to get this is pily ad for not heart, life of we ha who, v and a dispos in exp be the Sabret capabl much And the m that v to be troubl ments theref an enter rent-t

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cent as herself. To this young lady Sabretasche, who is also a married man, becomes deeply attached, and he so far partakes of the De Vigne nature, that he calmly watches the growth of her pure affection, without enlightening her as to his real position. Sabretasche, like De Vigne, is a Crimean hero; and we may here observe, that these officers display all the manly activity that can possibly be desired, whether they are called upon to take part in a cavalry charge, or to pitch an offending nobleman down a flight of stairs.

In course of time, our two heroes return from the Crimea, and hasten to Paris, where Alma and Violet are residing. De Vigne by this time has become aware of Alma's innocence and fidelity, and his passion returns with double force. He meets her, five minutes after again seeing "the Trefusis," and confesses himself a married man, but is not withheld, either by respect for her or regard for his deceased friend, from exacting the vows of unalterable affection which she is unhappily too willing to give. Sabretasche, it must be confessed, does not go so far as this, but then Violet is an earl's daughter and Alma only a poor artist, which of course makes all the difference.

It requires no very complicated stage artifice to get rid of the inconvenient wives, and when this is done, the two love affairs are very happily adjusted. We offer our thanks to Ouida for not condemning Violet to die of a broken heart, or Alma to become the companion for life of a man who is wedded to another. But we have no sympathy with middle-aged men, who, with lofty words of honour on their lips and a wealth of virtuous indignation at their disposal, scruple not to steal the affections of inexperienced girls who are young enough to be their own daughters. To us, De Vigne and Sabretasche, who instil slow poison and are capable of a life-long deception, do not appear much better than Lord Vane Castleton.

And to what does all this tend? Simply to the moral, that early unions are dangerous, and that marriage with an unpleasant woman ought to be easily dissolved. Household cares, small troubles, debts and tax-gatherers are sad torments to young and struggling couples, and therefore we are asked to pity the sorrows of an inexperienced stripling of twenty-six who enters upon married life with an unincumbered rent-roll of 20,000*l.* a-year.

Randolph Methyl: a Story of Anglo-Indian Life. By the Author of the 'History of the Siege of Delhi.' (Ward & Lock.)

'Randolph Methyl' is written, so the title informs us, for the purpose of showing us how the successors of Macaulay's nabobs pass their time in that land which is now the abode of so many of our friends. Mr. Ireland, for so the author is named, has given us a lifelike sketch of the conditions under which rupees and enlarged livers are obtained. A personal acquaintance with the scenes, places, and modes of life which he describes, is apparent on the face of the book. He enters especially with success into the feelings of the genuine Indian officer, such as he was before the catastrophe of 1857 inflicted so great a moral revolution on the country, that the centenary of Plassey will ever be regarded as one of the great epochs in the history of our Eastern empire. Some of his characters are easily recognizable by Anglo-Indians; indeed, they are drawn in rather too lifelike a manner.

Randolph Methyl, the son of an Edinburgh doctor, loses both his parents at an early age.

The orphan is brought up and educated by an old maiden aunt, of the thoroughly Scottish type.

In due course Randolph is claimed by his father's brother, and goes to college at Edinburgh. His uncle, however, gets into debt, and is obliged to fly the country, leaving Randolph dependent on his gains as private tutor to less advanced students. After struggling a short time with adversity, he goes abroad as tutor to a family of young children, and on his return to Scotland is provided with a cadetship in the E.I.C.'s service, by a connexion of his aunt's, who thinks that unless out of the way he may interfere with his, the connexion's, testamentary aspirations. On arriving in Calcutta, he mixes a little in the society of that very gay presidency town, and comes across some civilians who have obtained their appointments by competition. The competition wallahs, as they are termed, are not very tenderly treated, and the question of competition is considered in rather an official spirit. The conceit and shallowness of the competition wallah are dwelt upon at length. We are told that he lands with an idea that, as a member of aristocracy, he belongs to a class quite distinct from, and far superior to, every other in the country. Military officers hold a very low place in his esteem. As for the merchants, Mr. Ireland declares, through the medium of his heroine, that "the Europeans in the civil and military services won't associate even with the richest merchants, which I think quite proper. That class of people find their true level here. I am sure they would allow their noses to be burned down to get a card of invitation to the Governor-General's balls, but they can't." Now, it is quite true that the "services" do look on themselves as the aristocracy of the country, but that does not prevent them from being very glad to accept the princely hospitality of the merchants, nor from asking these merchants in return to their houses. As to any exclusion of the merchants from Government House, that is simply not the case. Neither do we quite coincide with Mr. Ireland in his opinions respecting the upstart disposition of the civilians; that is to say, we admit that there is some truth in his statements, but consider they are exaggerated. The civilians do arrogate a certain amount of superiority over the rest of the community, and probably the worst offenders in this respect are the youngest, especially the competition wallahs; but we deny that this fancied superiority is manifested so openly as Mr. Ireland would have us infer. It would not be tolerated for a moment.

Randolph goes to a Governor-General's ball, which happens to be rather a celebrated one, inasmuch as it was given in honour of Scindiah. The author must have been at some of these entertainments himself, for he describes this particular one with much accuracy, mentioning people who were really there, and incidents which actually took place.

Randolph leaves Calcutta with a feeling of love for Miss Winnington, and proceeds to Meerut to join the regiment of Native Infantry to which he has been attached. There he again meets Miss Winnington, who is easily recognizable by those who have lately been in India, proposes, and is refused. That young lady loves him, but being prudent, and having experienced all the evils of poverty, prefers a rich civilian to a poor ensign as a husband. Soon after this rejection, Randolph's regiment proceeds to an out-station, and in a short time the mutiny breaks out. The officers are nearly all murdered; Randolph himself escapes with much difficulty, and in the dis-

guise of a native, to Meerut. The first symptoms of incipient disaffection among the Sepoys, the energetic measures adopted by the Major, the helplessness of the old worn-out colonel, and the terrible scene of the massacre of the officers while at mess, are described by the author. Randolph subsequently joins the besieging force at Delhi, and being severely wounded, is sent up to Kussowlie for recovery. There he again meets Miss Winnington, now Mrs. Morris, and a widow, her husband having been killed in the mutiny. Previous to that event, she had been passing the hot season at Simla, where want of love for her uncongenial husband had induced her to have recourse to the flirtation and dissipation for which that gay sanitarium is so noted. The author seizes this opportunity to give an amusing and 'lower true' description of the disgraceful and unfounded panic which seized the residents on the appearance of discontent among the Ghoorkas. On becoming a widow, Mrs. Morris is struck with remorse at her past conduct, and determines to do something which shall regain for her the respect she feels she has in some degree forfeited. With this view, she endeavours to set up as an Indian Florence Nightingale, but her offers are politely declined by the surgeons, whom she in revenge annoys by her pranks and interference. At Kussowlie she seeks to regain Randolph's love, but though still loving her, he cannot forget her mercenary conduct, and hastens back to Delhi. After some months of further service against the mutineers, he is a second time wounded, and is invalided to Europe. On his way down to Kurrachee, in the Indus steamer he meets Mrs. Morris once more. She makes a last effort to gain his love, and an explanation takes place between them. He admits his love, but insists on testing hers by the renunciation of her husband's money. She considers this over-strained romance, and hesitates; so he leaves the boat, and performs the rest of the journey separately. The interest of the story, as regards Anglo-Indian society, now terminates. Randolph goes to Scotland, finds out the half-caste but legitimate orphan daughter of his old friend the major of his regiment, leaves the service, and marries her.

We would suggest to the author a little more care in the employment of Indian terms. In one place he speaks of a 'rapattah' as being the Hindustani female forehead-covering, the right word being 'dowputtah.' Again he calls the *lingua franca* of India "camp language, or Hindi"; whereas the camp language is Oordoo, or Hindustani—Hindi being quite another thing. In the vocabulary "pakka" is translated "ripe." Now, pakka, which is a word constantly occurring both among the natives and Anglo-Indians, possesses a variety of additional meanings, such as a *metalled*, instead of an unmetalled road, permanent instead of temporary, when applied to an appointment, and authentic when applied to information, &c. In this last sense it is used by Mr. Ireland himself in one place. Baboo he translates by "native gentleman." Now, that scarcely expresses the meaning. Baboo is the term given to clerks in government offices and shops, and to some of the rich merchants, but the word does not carry with it any idea of noble blood or aristocracy. Yet one more instance. Mr. Ireland says that Keranies are uncovenanted civil servants. Now, a short time ago, the uncovenanted servants were mostly half-castes, which is the proper translation of Kerani, but all uncovenanted civil servants are not necessarily Keranies. In spite of these blemishes, the book has humour and pathos, and displays an intimate acquaint-

ance with the scenes and actors in Anglo-Indian society.

Chapters of College Romance. By Isaac Butt, Esq. First Series. (Skeet.)

THERE is something profoundly saddening in this book. It is not only that the stories are of a gloomy complexion, but that the narrator is gloomy-minded; throughout there is a monotony of melancholy in his manner, and the impression left by the volume is that the writer of it is oppressed by more terrible realities than any of those which figure in his 'Chapters of College Romance.'

One fact is patent to us all, namely, that Mr. Butt, himself, has failed to realize his early college promises. Did he not more than avow as much by implication, we should not have alluded to this passage in his personal history. Trinity College, Dublin, was once proud of her scholar. At the bar, he assumed a position which was the "coign of vantage," the stepping-stone to the most exalted honours. At the bar of the House of Lords, he ably defended Irish interests; in the lecture-room he discoursed eloquently on the means for the improvement of his fellow-men; on all social questions he raised a voice which was listened to with respect, and when his countrymen sent him to Parliament, there was a belief that Ireland had another of those sons in the senate of whom she might be justly proud. Only three years ago, Mr. Butt's introductory volumes on the history of modern Italy gave earnest, as we remarked at the time, of a book that was likely to secure a great and a permanent reputation. But the bright season of promise seems to have passed away, and that of sterile repining to have followed. Mr. Butt is a Queen's Counsel who is now never heard at the bar, and a Member of Parliament who is never seen in the House of Commons. Mr. Butt refers to the years gone by, when his friends looked forward to his being a Fellow of his College or even Lord Chancellor of Ireland. "I am neither Fellow nor Lord Chancellor," he says, sighingly, "but an obscure and humble individual, whose existence is of consequence to no one but myself, and even of little to myself."

Mr. Butt looks back to the period when he was ignorant of the meaning of the term "fluke," and when "I believe my poor father would rather have seen his son a chimney-sweeper or a rat-catcher than a billiard-player"; and he refers, in sadness of memory, to that "perverse desire to do what is forbidden, which moralists have all remarked in our nature." This, however, would hardly be an apology for a book of gloomy reminiscences; but Mr. Butt has no mirthful recollections. "I have noted down," he says, "many tales and scenes at which I once have laughed, but somehow I cannot recall the pleasant or the humorous recollections with which they were once connected." This strange condition may arise, he thinks, from a change in his own temperament, and then he cowers beneath the mist of past memories, "which, in the long retrospect, hangs heavy over that which once was most cheerful to behold."

In this spirit is 'Chapters of College Romance' written, and it leaves the author either without power or inclination to fulfil the old promise given, to reproduce the incidents of a past college life. It leaves ourselves with as small opportunity for extract, but we take, rather than select, the following as a sample of the old and merry days in Trin. Coll. Dublin:

"Fellowship examination in those days was a grand and imposing spectacle. In Dublin, College

fellowship was, it must be remembered, an ample and honourable provision for life, and the competition for it involved an amount of study, and demanded an ability which made the struggle for it one of the deepest interest. The examination was held on the four days immediately preceding Trinity Sunday. Near the upper end of the noble room, that is called the Theatre or examination Hall, was formed a circle, or rather oval, round the interior of which were a few seats. Behind these seats successive tiers of benches rose, for the accommodation of those whom curiosity or interest attracted to witness the great intellectual contest which was going on in the arena below. On one of the semi-circles of that arena were placed the seats of the examiners—the Provost and seven senior fellows. Opposite to them, on the other, sat the candidates—men whose pale faces told the tale of many a midnight hour spent in that 'much study which is a weariness to the flesh.' Notwithstanding the presence of spectators, indiscriminately admitted, it is not possible to conceive anything more perfect than the stillness which prevailed, a stillness only broken by the voice of the examiner, or the nervous and agitated accents of the examined. The examination was conducted in Latin, and, although in many—indeed, most of the subjects—it was impossible for the great majority of those present to understand either the question or the answer, yet it was strange to witness the hush of expectation with which every one watched the interrogatory and the response; the anxiety with which they waited for the encouraging 'recte domine,' or the shake of the head and the 'non domine non,' with which the examiner accepted or rejected each answer, while at the former, eight pencils in the inner circle, and ten times eight in the outer tiers, were raised to mark, in carefully kept lists, the successful answer opposite the name of the candidate who gave it. Fellowship examination still retains, in part, the characteristics above described. But the examination is no longer conducted in Latin, and written questions, given in private, have partly displaced the public oral examination of former times. The substitution of a living language, however desirable for the purposes of the examination, has taken something from the impressiveness and solemnity of the proceeding. In point of fact, all questions and answers are attended with less deliberation; but, independent of this, it makes a change in the whole character of the scene. Conducted in English, the fellowship examination partakes more of the bustle of ordinary life. The use of Latin had an effect analogous to that of 'the dim religious light' which was diffused through the theatre. Some one, in old times, irreverently said that the ghost of old Latinity appeared sometimes in a very questionable shape. Men, answering abstruse mathematical questions, were not very particular as to the language in which they replied. 'Pacibo squarum' was long celebrated as the classic formula in which one of the most eminent of modern fellows commenced his solution of a problem proposed to him when a candidate at the examination."

A parting word from us to Mr. Butt would take the shape of counsel not to believe that, at any time of life, all the opportunities of life have been lost or wasted. The ghosts of past days seem terrible to him; but a man, be he never so depressed, may with courage make or leave bright memories to come out of even the unpromising present; and Isaac Butt, Q.C. and M.P., is not so old a man but that he may still set himself vigorously to that healthy and happy labour.

The Testimony of the Heathen to the Truths of Holy Writ: a Commentary on the Old and New Testaments, compiled almost exclusively from Greek and Latin Authors of the Classical Ages of Antiquity. By the Rev. Thomas S. Millington. (Seeley, Jackson & Halliday.)

THE Scriptures are capable of endless illustration. From all departments of knowledge, science and art, they receive light or confirma-

tion. The author of the volume before us believes that the best Greek and Latin authors may help the elucidation either of the subject-matter or the text of Holy Scripture. The book consists almost entirely of extracts from classical authors, and so forms a commentary *à profanis* on the Bible. The passages selected are those which seem, in the author's judgment, to corroborate, explain, or illustrate the texts to which they are appended. He thinks it desirable to show that these contemporary writings bear witness to the truths of sacred history, declare the fulfilment of prophecy, and give interest to the study of Scripture. He states that he had been accustomed for many years to mark, in the course of his reading, such passages in the Greek and Latin Classics as seemed to present any striking parallelism of language or sentiment, history or description, with the sacred writings; but that in preparing the work for the press he was led to enlarge upon his first design, and to swell the contents of the volume by a vast number of quotations, collected from a variety of sources. The works to which he has been chiefly indebted are then specified. Prefixed to the Commentary, if it may be so called, are brief biographical notices of the principal authors quoted, both Greek and Latin.

The Preface or Introduction, which is of some length, is pervaded by a devout and reverent spirit. The author approaches his subject with a due sense of its importance. While he speaks of the Bible as a pious man naturally does, he sets considerable value on the mode of illustration he has adopted, especially in its application to prophecy. The events foretold by the Prophets are shown, he believes, by the accounts of heathen writers to have been fulfilled.

There is no doubt that the author is a man of extensive and varied reading, familiar with the classical writers of ancient Greece and Rome. Many had cultivated the field in which he has worked, at least partially. Whether he has consulted them all, or even the best of them, admits of doubt. It is certain that he appears to attach importance to some illustrators of the Bible from heathen sources who are either of small worth or apt to mislead. When one perceives among the works to which he is mainly indebted Newton's 'Dissertations on the Prophecies,' Bryant's 'Analysis of Ancient Mythology,' Keith's 'Evidence of Prophecy,' Shuckford's 'Sacred and Profane History,' Gray's 'Connection,' &c., distrust of the author's critical perception is awakened. Some of the works which he could have employed to advantage are unknown to him. There is no evidence of his acquaintance with German, or of his having consulted the writings of Germans suitable to his purpose. Hence there is a character of old, familiar commonplace belonging to his quotations. Amid the mass of extracts given, many are appropriate; many more are not. The collection is too large and wants sifting. Remote parallelisms, slight analogies, far-fetched extracts, neither illustrate nor confirm the Scriptures. Had Mr. Millington been conversant with modern investigation in any large sense, he would scarcely have presented his readers with the farrago here given. He enunciates ideas which are now exploded; such as that the reflected light of divine revelation is discerned in the history, philosophy and ethics of the Gentiles, or that the greater part of the knowledge possessed by the heathen was obtained either by tradition or by direct communication from Holy Scripture. This reminds us of the belief of the Fathers—such as Clemens Alexandrinus and others; but a just philosophical criticism has put the case in a different

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light. The heathen had much independent knowledge which cannot be traced to the Bible as its source, either directly or indirectly. It resulted from their own reflection.

It is possible that the volume may interest and instruct some readers of Scripture. Many of the parallelisms are striking, in whatever way they are accounted for; others are trifling and useless. A third class originate in improbable conjectures on the part of the compiler. We give a specimen of each class:—

"All things come of thee, and of thine own have we given thee.—1 Chron. xxix. 14. 'To the temperate enough is abundance. Men do not enjoy riches as their own; but having the property of the gods we cherish it; and when they choose they take them away again.'—EDRIF. *Phæn.* v. 554. 'There is but one way to tranquillity of mind and happiness—to account no external things thine own, but to refer all these to God and fortune.'—EPICT. l. iv. c. 4. 'We must needs acknowledge that the benefits of this life, the light which we enjoy, and the spirit which we breathe, are imparted to us from him—i.e., Jupiter optimus, maximus.'—CIC. *Orat. pro Sext. Rosc.* c. 45. 'A man may be taught how to behave himself at sacrifices and in public worship, without any curious and troublesome superstition; but he will never be perfect in religious duty till he has conceived in his mind a right notion of God, as the possessor and giver of all things, and who freely and graciously bestows inestimable benefits upon us.'—SENEC. *Epist.* 95."

Here is an instance of the useless extract:—"I fast twice in the week.—Luke xviii. 12. 'No Jew, my dear Tiberius, ever keeps such strict fast upon the Sabbath as I have done to-day.'—SUET. *Octav.* c. 76. Octavianus, who writes thus, probably alludes to the weekly fast of the Jews: the Sabbath was a feast day. Justin (*Hist.* l. xxvii. c. 2) makes a similar mistake, in supposing it to be a fast."

The following is baseless:—

"Quintilian, in his chapter upon presumptive proofs, adduces the following examples. As the generality of his illustrations are derived from history it can scarcely be doubted that he here refers to the facts of our Saviour's birth, his miracles, and his resurrection, which he cites as unworthy of belief, because contrary to all the rules of presumptive evidence. 'Presumption is to be examined through all times, past, present, and to come. An example of the past is, When a woman has borne a child, it is a presumption that she is no virgin. An example of the present is, That the sea must roll when it is ruffled by the wind. An example of the future is, That a man must be dead after his heart is wounded.'—QUINTIL. l. v. c. 9."

While the author deserves credit for his continued and persevering study of Greek and Latin authors, with a view to their use in the field of Revelation, we cannot but regret his undertaking such a task.

OUR LIBRARY TABLE.

A Nut to Crack for the Readers of Prof. De Morgan's 'Budget of Paradoxes.' By James Smith, Esq. (Simpkin & Marshall).—Mr. James Smith, of cyclometric notoriety, foresees that he will be ridiculed in Mr. De Morgan's 'Budget,' now in progress in our columns. He therefore retaliates a little beforehand: thus imitating that witty character recorded by Horace Smith, who always began with a repartee. We think it would not be behaving handsomely by Mr. De Morgan if we were to enter at large upon Mr. Smith's assault. We will, therefore, only say that we admire this production more than any other by the same author. We do not quite understand the title: is the nut to be cracked for the readers of the 'Budget,' or by them? This and other things we refer to the 'Budget' itself. Mr. Smith is a remarkable instance of pertinacity in error: the question between him and every man who reasons is, not whether the circle be of this circumference

or that, but whether or no it be lawful to begin by taking for granted the proposition which is to be proved. The right to do this he defends in the most unequivocal manner, and with an assurance of the validity of his plan which shows that all the ridicule and "abuse," as he calls it, which has been showered upon him, has never produced a single moment of misgiving. But the whole female sex ought to be very much obliged to him. The proof that a thing is "because it is" is often called a woman's reason. Be this reproach just or unjust, Mr. James Smith has destroyed its exclusive character.

Sermons on the Saints' Days. Preached in Clapham Church, by Henry Whitehead, M.A., Curate of Clapham. (Bosworth & Harrison).—These sermons (by the author of some well-known and popular lectures on mechanics' institutes) are worthy of notice, for the clearness and originality of thought, and the subtle analysis of character that are to be found in them, as well as for the simple force of the language in which the thought is conveyed. Above all are they remarkable for the spirit of toleration and charity which breathes throughout the whole series, affording in these days of religious controversy an example of forbearance not always to be found in the pulpit.

The Great Grundy Romance: a True Tale of a Cathedral City. (Lockwood & Co.).—This is a book which is evidently intended to be remarkably witty and facetious. What the Preface refers to, or what the rest of the book has to do with "Mrs. Grundy," it is difficult to say. The whole story seems to be a parody of the works of Sir Walter Scott and of G. P. R. James. The characters accordingly talk a good deal about "caitiffs" and "varlets," and swear by their "halldomes" and "lady-loves" every time they open their mouths. When they wish to observe that their shoemaker has made their boots too tight, they invoke "the curse of St. Hildebrande upon the son of Crispin," &c. An imitation of fine writing is also given, in which the "wily jackdaws, in endless gyrations, coquette round the steeple of some village church," and where the cattle are called "lowing kine," and the alehouses "hostelries." There does not seem to be any particular story in the book, and, "the rest of the manuscript," being supposed to be lost, the work finishes abruptly in a shower of curses from one Grundy, apparently the hero of the tale.

Cre-Fydd's Family Fare: the Young House-keeper's Daily Assistant. (Simpkin & Marshall).—Whoever "Cre-Fydd" may be, it is certain she (for in the Preface "Cre-Fydd" proclaims herself to be of the feminine gender) has presented the public with a very useful book; especially valuable to "persons about to marry" on a moderate income. Not only does the author give many excellent receipts in simple language, purposely adapted to the comprehension of the plainest of "plain cooks," but she also provides bills of fare sufficient for every emergency. We find breakfasts and dinners, for the guidance of young and inexperienced housekeepers, for every day in the year, of a description which, without being extravagant, ought to suffice to keep in good humour the most epicurean of husbands. We have in addition bills of fare for dinner parties, with the precise sum which should be spent on each entertainment, so that a lady like Mrs. Gilpin, who, "though on pleasure she was bent, still had a frugal mind," may, for the trifling amount of 1*l.* 1*1s.* 6*d.*, provide eight of her friends with "all the delicacies of the season," or, if she prefers "to do the thing handsomely," she may lay out the large sum of 4*l.* 14*s.* 6*d.* and give a sumptuous repast to fourteen favoured guests, with no further trouble than placing in the hands of her cook 'Cre-Fydd's Family Fare,' open at page 152.

Shorthand Swift as Speech, Legible as Print. Manual of Phonography. By John Thompson. (Phonographic Depôt).—Many shorthands are swift as speech and legible as print to those who practise them enough: and so might be the one before us. There is in it some imitation of the well-known phonetic shorthand; for instance, *p* is but a smaller *b*. Initial and terminal vowels can be joined to the consonants: and all is written

from right to left as in common writing. But we very much suspect that any one trying this with the established phonetic shorthand would very much prefer the established system, as it may rightly be called. Nevertheless, judgments differ and fancies differ; so that we may properly call attention to Mr. Thompson's system as one which some may prefer.

Ordinances and Statutes framed or approved by the Oxford University Commissioners, in pursuance of the Act 17 & 18 Vict. cap. 81. (Oxford, Clarendon Press).—This work needs no more than announcement: those who must have it know it fully by the title; and those who need not have it do not care for its details.

The Civil Service Arithmetic. By R. Johnston. (Longman & Co.).—Truly the books of arithmetic multiply.

Sketch of Elementary Dynamics. By W. Thomson and P. G. Tait. (Edinburgh, MacLachlan & Stewart).—This tract will form part of a larger work. As a view of the most modern notions on mechanics, it would be useful to many old students. When we see the whole we may pronounce upon its elementary character.

The Oxford, Cambridge, and Dublin Messenger of Mathematics. Vol. ii., No. 7. This work goes on well. "It is," says the title, "supported by junior mathematical students." If this refer to those who contribute the contents, we can hardly assent. Prof. Kelland is not a junior student, but a ripe investigator, who must be in his second half-century: and the doctrine of quaternions is not junior mathematics.

Contributions towards a Grammar and Dictionary of the Quichua, the Language of the Incas of Peru. Collected by Clements R. Markham. (Trübner & Co.).—Mr. Markham has published the results of his investigations in a very interesting field of research, namely, the language of the Inca Peruvians, a language which may be taken as one of the most important of the great American group of tongues. His visits to Peru in 1853 and 1860 gave him good opportunities of working to some purpose at this once extensively-spread and highly-cultivated language. It was the policy of the Incas to introduce Quichua, the "Lengua General" of the old chroniclers, into all the countries they conquered, so that at one time it was spoken from the confines of Pasto in New Granada, to the river Maule in Chile, and from the coast of the Pacific to the matted forests of Moxos. It was carefully cultivated by the *Haravees* or Bards, and *Amantes* or Wise Men of Cuzco. They composed hymns to the elements, which are considered not inferior to the *mantras* of the Rig Veda; and love songs equal to the odes of Hafiz. In later times two Quichua dramas have been composed, and numerous love-ditties and elegies are handed down orally from generation to generation. The language is, therefore, one which is deserving the attention of philologists. The subject of the *Quipus*, or writing by means of knotted coloured strings, requires further investigation, and there are many other points in the history of Peruvian civilization which await the researches of explorers. Mr. Markham has, therefore, done a good service in publishing this Quichua Grammar and Dictionary, which will be found useful to all travellers who may undertake to explore the glorious scenery of the Peruvian Andes, and to investigate the numerous unsettled points in the history of the Incas; while the list of plants with their Quichua and scientific names, at the end of the volume, will be acceptable to botanists. Some few words are given as Quichua, which we think may be referred to the Spanish language, viz.: *Almaciga*, a nursery for raising seedlings. *Andenes*, from which comes Andes. The term *Andeneria* was given by the early Spaniards to the terraced gardens and fields in the mountainous parts of Peru. Andes does not come from the Quichua words, *anta*, copper; or *Antis*, the name of an Indian tribe. *Canopo*, *Canopa*, a household god. In Rivers and Tschudi's work on Peruvian Antiquities, there is a note which might rather mislead, as to the origin of this word, showing that it is coincidental with the Egyptian word *Canopus*. *Chance* is a true Quichua term for household god; but the word is in all

probability derived from "Compa," a stone that was put up in their fields and worshipped.—*Mama*, mother. It is our belief that the Quichua word for mother is *Huarmi*, and not *Mama*, which latter word is pure Spanish. One proof will suffice; *Huarmi-huakua*, or mother's daughter; *Huarmi*, mother; *huakua*, little child.—*Mata*, undried leaf of the coca plant; from the Spanish of bush or shrub.—*Segua*, dry land; from *Seca*, dry.—*Tanta*, a crowd; from *Tanta*, many.

Familiar Proverbial and Select Sayings from Shakespeare By John B. Marsh. (Manchester, Heywood; London, Simpkin & Co.)—Printed with good type, on toned paper, Mr. Marsh offers to the public 1,535 lines or brief sentences, which he takes credit to himself for selecting from Shakespeare's dramas, and republishing in a form that robs them of much of their original force, even where it does not render the Poet liable to misconstruction on the part of readers who are not familiar with the passages from which the words are taken. The editor, fortunately for himself, is in good humour with the result of his industry. "Arranged," he says of his Shakespearian scraps, "in the order in which they occur in the various plays, it will be found that the spirit of each play is contained in the selected sayings." Surely Mr. Marsh cannot think very highly of the plays, since he thinks their spirit may be preserved in a collection of detached lines and fragments of lines. The beauties of "Hamlet" are set forth in nine pages of such clippings as the following:—

1234. He waxes desperate with imagination.
A. i. s. 4, *Hamlet*.
1235. Something is rotten in the State of Denmark.
A. i. s. 4, *Macbeth*.
1236. I could a tale unfold.
A. i. s. 5, *Hamlet*.
1237. And each particular hair to stand on end,
Like quills upon the fretful porcupine.
A. i. s. 5, *Hamlet*.
1238. O my prophetic soul! mine uncle!
A. i. s. 5, *Hamlet*.
1239. O Hamlet, what a falling-off was there!
A. i. s. 5, *Hamlet*.

Pitman's Popular Lecturer and Reader. Edited by Henry Pitman. Vol. VIII. New Series, 1863. (Pitman.)—Mr. Pitman's "elegant extracts" from English writers whose works have become classic show that he appreciates the beauties of a certain kind of poetry, but the original articles by his contributors are of no very high merit.

Original Acrostics. By a Circle of Friends. (Bell & Daldy.)—Those who find pleasure in verbal puzzles will, by the purchase of this neat little volume, get problems enough to amuse them throughout the evenings of the winter months. Some of the acrostics are very ingenious; and as a literary toy the book is a success.

Calculations and Tables of Equivalents at various Rates of Exchange of Exports and Imports of Great Britain and North and South America, British India, the Rice Coast, Manila, China, Egypt, the Barbary States, Turkey, and the whole of Europe. In Two Parts. By Louis Weller. Part I. *Embracing the Exports and Imports of North and South America*. With Appendix of the different *Moneys, Weights and Measures compared with Imperial Standards*; accompanied with *Exchange Tables and a Variety of Interesting and Useful Information, derived from the Latest and Best Authorities*. (Greenwood, Liverpool.)—The title of this statistical volume shows with sufficient particularity the nature of its contents; and the accuracy of the author's former work of reference will recommend his present tables to the attention of merchants and men of business.

Conservative Essays, Legal and Political. By S. S. Nicholas, of Louisville, Kentucky. (Philadelphia, Lippincott & Co.; London, Trübner & Co.)—Mr. Nicholas writes with knowledge and intelligence on the powers and weaknesses, the properties and defects of the American constitution. The subjects he has selected for discussion have for the most part been rendered matters of ordinary table-talk during the last three years; but those who have not formed final opinions on the leading questions of United States politics will find it worth their while to peruse his suggestive and able papers.

The British Empire: a Sketch of the Geography, Growth, Natural and Political Features of the United Kingdom, its Colonies and Dependencies. By Caroline Bray. (Longman & Co.)—Teachers of children will find this handbook of British geography a good book for educational purposes. In her Preface the author acknowledges her obligations to Knight's 'English Cyclopædia of Geography.'

Of miscellaneous publications we have to announce,—Mr. Gilmore's *Practical Treatise on Lines, Hydraulic Cements, and Mortars* (Trübner & Co.),—*Outlines of Moral Philosophy*, by Dugald Stewart, with a Memoir, a Supplement, and Questions by Prof. McCosh (Allan & Co.),—*Sermons preached at Trinity Chapel, Brighton*, by the late Rev. F. W. Robertson (Smith, Elder & Co.),—*Sermons preached at Trinity College, Dublin*, by the late Rev. T. M'Nece, edited by Prof. Butcher (Hodges, Smith & Co.),—Dr. Hunt on *The Negro's Place in Nature* (Trübner & Co.),—*Katie Campbell's Protégé; or, Faith and its Reconsequence*, by a Minister's Daughter (Maclaren),—*Batracho-Myo-Machia; or, the Battle of the Frogs and Mice; an Homeric Fable*, reproduced in Dramatic Blank Verse, by T. S. Norgate (Williams & Norgate),—*Mary Mansfield; or, "No Time to be a Christian"*, by M. H. (Hamilton),—*The Swiss Family Robinson* (Simpkin),—*Happy Homes: a Christmas Story*, in One Chapter, by W. Percival (Houlston & Wright),—*The Intermittent Fountain: an Occasional Effusion*, by G. St. Clair (Cox & Wyman),—*"Buy your own Cherries"*, in Rhyme, Versified from the Prose Narrative by J. W. Kirton (Partridge),—*Self-Love and the Morals of the Future*, by O. F. Routh (Freeman),—*Preclacy tried by the Word of God*, by J. N. Miller (Hamilton),—*The Life of Jesus, a Fact, not a Fiction*, a Response to Mr. Renan's 'Vie de Jésus,' by J. A. Gage (Tresidder),—Fourth Series of *Parables from Nature*, by Mrs. Gatty (Bell & Daldy),—Volume I. of *Young England* (Tweedie),—and *Golden Dewdrops*, by J. B. (Pitman).

LIST OF NEW BOOKS.

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To the Members of the Anglo-Biblical Institute.

DEAR BROTHER MEMBERS.—The present state of Bible Theology demands an examination into the claims of the Septuagint

to attention, and a definite determination respecting the Nature of its authority. I purpose on the present occasion to submit these subjects to your consideration.

It is indeed painful to hear declarations respecting the good of the Divine Revelation, and the sense that those words were designed to convey; seeing that we cannot find one passage in the Authorized English Version, that has been translated in any respect otherwise than it would have been, had the LXX. never existed; and this too, even in the cases where the sense of the LXX. accord with, and the Readings of the Hebrew MSS. are directly contradicted by the narration of the same event in the New Testament. See Gen. xlvii, 26; 1st Cor. xlvii, 1.

The Readings of the LXX. that differ from the Hebrew Text are so numerous, and are also so important, as imperatively to demand, either that the LXX. be received as the only True Text of Holy Scripture, or be altogether discarded as unworthy of attention in determining, either the Sense or the True Text of Divine Revelation.

It is quite unnecessary to consider, how far the Authors of the LXX. were or were not competent Hebrew Scholars for the just performance of their work, as before any opinion can be formed on this subject, it is requisite to ascertain, that the Text from which these Authors Translated was the same in its import, as that which the now extant Hebrew MSS. represent it to be; and this it can be proved, it could not have been.

In the present state of Theologians' minds on this subject, it appears to me to be better not to endeavour to establish this position, than to request a calm examination of the evidence in the subjoined List, leaving it to each man to explain to his own satisfaction, whether if the Hebrew Records do truly represent the Original Text in those passages, the evidence of the LXX., in any place, can justly be received as authority. In the passages in the subjoined List selected from the first five chapters of Genesis, I have left unaltered numerous smaller differences, which might be attributed to imperfection of scholarship in one of the transcribing parties; in most of those I have produced, it is clear, that such an explanation of their difference cannot be admitted.

Any one can himself perceive, that the Hebrew Text is inaccurate, in that important particular to the Sons of Israel, namely, the record of the posterity of their father Jacob; seeing that the record in Genesis, and the Chronology, which was made, could be with each other. It therefore follows, that we of this present day here have Absolute Present Demonstration, that the Sacred Records do not receive sufficient care, to preserve them from error in this important particular. It can only be an assumed, and not a proved, claim for any other portion or particular of the Sacred Record exemption from error.

That the error relating to Jacob's posterity are to be found in the LXX., proves nothing relative to the perfection of the accuracy of that Record. The LXX. claims only to represent the most correct Selected Copy that at the time it was made, could be obtained of the Divine Original out of the various Corrupted Copies that were then in existence. The proof of error in the LXX. does not invalidate its testimony in any other particular, as it is proved, either that the discovered Error had no existence in the document of which the LXX. is a copy; or that it had existence only in a document, that ought not to have been taken as a copy for the LXX.; but such an error has never yet been proved to have existence in it.

Examination will prove, that Quotations in the New Testament from the Old Testament, are so commonly only Quotations of the General Sense of the Passage, that any verbal agreement or disagreement with, either the Hebrew or Greek Originals, will not in any case determine from which of them the Quotation was taken. The Proper Persons are not regarded; the Particular and General are indifferently changed; as are also the Absolute and Qualified. The only mode of determining the source of a Quotation, is by attention to the *Facts* Narrated; a Fact being specified in a Quotation, which has existence only in one of the Originals, proves that it must have been taken from that Original in which the *Fact* is narrated.

There are six passages referred to in the New Testament, Gen. xlv. 26, Exo. i. 2, Deut. xxi. 23, Ps. lvi. 8, Hab. i. 5, & l. 3, & 4, in which *Facts* are stated, that are only to be found in the LXX., and which *Facts* if received as true, require Two passages in the Hebrew Originals to be regarded as making a *Direct Fals Statement*; thus, Gen. xlv. 26, Exo. i. 2, Acts vii. 14. And let this be noted, that there is not *One single passage*, in which the *Facts* stated in any quotation in the New Testament, are only to be found in the Hebrew Originals. Evidence therefore determines, that as the promulgation of Christianity, Jews and also Christians did receive the Septuagint, as the True Text of Holy Scripture.

My Brethren, these persons I submit to your consideration. I do not ask an answer to them, habit, education, predilections still exist; but I do ask all, ye, each of us to mind, that THE answer to them MUST be given, when all things but Eternal Truth have passed away for ever.

HEBREW MSS.

SEPTUAGINT.

(The Italics point out in what sense the Septuagint differs from the Hebrew MSS.)

- Gen. i. 6
8
9 and it was so.
11 herb yielding seed.
12 seed after its kind
13 whose seed was in itself, after its kind
14 lights in the firmament of the heaven to divide day and night.
20 cattle, and creeping things, and beasts of the earth after their kind
27 So God created man in his own image; in the image of God created he him.
28 over the fowl of the heaven, and over every living thing that creepeth upon the earth.
ii. 3 On the Seventh day God ended his work.
9 Every tree that is pleasant to the sight, and good to eat.
13 took the man.
iii. 6 and a tree to be desired to make one wise.
iv. 3 Cain brought of the fruit of the ground an offering unto the Lord.
4 And the Lord had respect unto Abel and to his offering.
5 But unto Cain and his offerings
and it was so.
and God saw that it was good.
and it was so; yea, the waters under the heaven were gathered together unto the place of their gathering, and the dry land appeared.
herb yielding seed after its kind and likeness.
fruit, whose seed is in itself for to bear fruit after its kind.
seed after its kind and likeness.
whose seed was in itself after its kind upon the earth.
lights in the firmament of the heaven for light to the earth, and to divide day and night.
and it was so.
quadrupeds, and moving things, and beasts of the earth.
So God created man; after an image of God he created him.
over the fowl of the heaven, and over all the cattle even of all the earth, and over every living thing that creepeth upon the earth.
On the sixth day God ended his work.
every tree that is good &c.

Gen. ix. 7 If thou dost well, shalt thou not be accepted?

If thou dost not rightly bring (thy sacrifices), then thou dost not rightly divide from thy brother.

and if thou dost not well, sin lieth at the door. And unto thee shall be his desire, and thou shalt rule over him.

But Cain said unto Abel his brother, let us go into the plain. This man he desired to be called by the name of Jehovah the God.

8 And Cain talked with Abel his brother.

But Cain said unto Abel his brother, let us go into the plain. This man he desired to be called by the name of Jehovah the God.

9 An hundred and thirty years.

two hundred and thirty years.

4 eight hundred years.

seven hundred years.

6 an hundred and five years.

two hundred and five years.

7 eight hundred and seven years.

seven hundred and seven years.

9 ninety years.

one hundred and ninety years.

10 eight hundred and fifteen years.

seven hundred and fifteen years.

12 seventy years.

one hundred and seventy years.

13 eight hundred and forty years.

seven hundred and forty years.

15 sixty and five years.

one hundred and sixty and five years.

16 eight hundred and thirty years.

seven hundred and thirty years.

21 sixty and five years.

one hundred and sixty and five years.

22 three hundred years.

two hundred years.

23 an hundred and eighty years.

two hundred and eighty years.

30 five hundred and ninety years.

five hundred and ninety years.

31 seven hundred and seventy years.

seven hundred and seventy years.

Should examples of greater length be required, I will refer to the whole of the Chapters. Exo. xxxvi. xxxviii. xxxix. and xli.

I remain, dear Brother Members, ever truly yours,

HELMAN HEINFETTER.

17, Fenchurch-street, January 5th, 1864.

RAILWAY LONDON.

A railway, with branches, for the Isle of Dogs, thirteen new bridges over the Thames, one new Thames Tunnel, two railroads to go through the existing Thames Tunnel, a railway in the middle of the river itself, with stations at each of the bridges, new docks in the Isle of Dogs, nearly as large as the East and West India Docks put together, a dock in South Lambeth, new Courts of Justice, the crossing of Holborn Valley by a viaduct, Pneumatic Despatch tubes, a new arcade from Regent Street to Bond Street, a railway diagonally across Hyde Park, another transversely through Kensington Gardens, two lines down Constitution Hill, going on through St. James's Park and under, or over, the Admiralty, the classic land of Alsatia, or Whitefriars, scored for nine branches or junctions, the single street called Houndsditch contended for by four competing lines, that Paradise of Mr. Alfred Smee's imagination, Finsbury Circus, the Promised Land of engineers, demanded by three companies, and—before our breath is gone, let us condemn the last we can contrive to name—a bridge to connect the thickly populated and highly salubrious district of Battersea with Chelsea—a thing fatal to the beauty of Cheyne Walk, the most picturesque street near;—these are a few of the subjects upon which the House of Commons will have to decide in the approaching session. These are a few of the blessings that are promised us in default of some intelligent and systematic arrangement, made under authority, for the accommodation of the metropolis, or rather we should say, of that fraction of its inhabitants which may remain about its ruins, and anticipate the reflections of the New Zealander whose advent has been so often announced.

A sight of Mr. Stanford's map of these projected railways is one of the most instructive and horrifying things that could be vouchsafed to a Londoner. This is entitled 'A New Map of Metropolitan Railways and Miscellaneous Improvements,' and shows all the plans of the kind that are to be brought before the legislature next session. So truly as we can count them, there are fifty-seven new railways, the greater part of the number profile of branches, or extensions of old lines marked on this map. Add to these, twenty schemes for "miscellaneous improvements," and we may realize something of the present position of the metropolis. The district between Finsbury Square and the Tower, not a fascinating one at any time, but containing some old landmarks of municipal history, is marked for destruction by many red lines—that colour being adopted by Mr. Stanford to designate our foes. Such a vision as this map presents must appal the very souls of Members of Parliament, who know that upon some Committee or

other Fate and Lord Palmerston are sure to place them. A disinterested spectator, to whom the metropolis offers no home, might apply to the mania that has seized upon speculators in these schemes the sentiment of the Irishman with regard to the Bog of Allen—

Great Bog of Allen, tumble down
That odious heap called Phillistown,
And, if thy maw can swallow more,
Pray take, and welcome, Tullamore.

We poor Cockneys, knowing what has already been done with some of our finest sites—to wit, Ludgate Hill, St. Saviour's Church, and the foot of London Bridge—cannot regard with indifference the handing over of our city to further mischief. The prospect of nine railway bridges or tunnels crossing the Strand and Fleet Street between Charing Cross and St. Paul's, as presented in the map before us, is anything but welcome. Seven Dials is not a favourite district of ours; but when its destruction carries with it the necessity of crossing the Strand—on the level it would appear—by one at least of three railways, which shall cut very near to St. Martin's Church on its way to run down Tottenham Court Road, we demur, and inquire if the seeming end in view—that of connecting lines north and south of the metropolis—is not already to be accomplished by the London, Chatham and Dover Railway Company's bridge over the river at Blackfriars and the obnoxious Ludgate Hill viaduct, as well as by the railway now in use crossing the river above Cremorne Gardens?

We take the last-quoted example merely to show the nature of some of the schemes indicated on the map before us. It is by no means an extraordinary one, or apparently involving engineering difficulties greater than those found in other schemes. To show this, let us point out that no less than four out of the thirteen bridges it is considered desirable should span the Thames are to be hoped for below London Bridge. There is also the "Tower Subway," as it is styled, in discreet avoidance of the name of its prototype—that splendid commercial success, the Thames Tunnel. "The Oxford Street and City Railway," which is drawn in a straight line from Farringdon Road to the Marble Arch, will, however desirable a construction for public use, not be welcome to residents on its course, nor free from engineering difficulties in dealing with gas and water pipes and the new main drainage of the "middle level," which lie along the course it takes in Holborn, New Oxford Street and Oxford Street, from one terminus opposite Cow-cross Street, where the Metropolitan Railway terminus now is, to the north-eastern angle of Hyde Park.

To occupy the ground yet to be gained from the Thames, no fewer than eight schemes are proposed. There is also the Thames Viaduct, having a similar object to these, *i. e.* to connect the City and West-End of London. This proposes to build in the river itself, and have its stations at the bridges. We do not class this last among the desirable schemes. The London Union Railway proposes a junction with the Midland Railway Company's metropolitan extension now in progress at Cricklewood, and, after a sweep through Wormwood Scrubs and Notting Hill, suddenly to bend eastwards and burrow under the Kensington Road, pass Hyde Park Corner, the Green Park, cross Whitehall, thence along the embankment, and to terminate, *if at all*, at the Mansion House. The Metropolitan District Railway proposes to act up to its name by having branches everywhere. We meet with it at Kentish Town, at Stamford Hill, Bow, Limehouse; crossing the River, in Rotherhithe, Kilburn, Paddington, South Kensington, Eaton Square, Victoria Street, Westminster, and on the Thames embankment. This ambitious railway appears to aim at fulfilling some of the conditions proposed in the report on metropolitan railway communication, officially desired, and issued last session.

The fact that this Report was issued brings us to our object, which is to point out how grave are the threatened consequences of neglect to lay down some such authoritative and comprehensive scheme as it proposed for the whole system of metropolitan railway communication. We will

not dilate upon the value of the experience that has been gained in regard to the arrangement of provincial railways, nor upon the millions of money that have been wasted through the want of a systematic and intelligible setting out of lines throughout the country. This experience is at any rate ample enough to prove how essential it is that the metropolis should be guarded from like waste. What sums of money might have been spared in this year alone had such a system been matured, we need not say. The worst of the matter is, that the evil day—with regard to some of the schemes indicated on the map before us—cannot now be avoided; some of them must and will obtain their desired powers and be made. We shall be lucky indeed if these do not comprise works positively antagonistic in character to anything like a systematic and comprehensive arrangement for metropolitan needs.

MR. DYCE AND MR. COLLIER.

Maidenhead, Jan. 10, 1864.

I am afraid that it will be some source of satisfaction to my adversaries to be informed that they have made the delightful Shakespeare a disagreeable subject for me to write upon. I must, however, be allowed to say a few words, arising out of the article on Mr. Dyce's Shakespeare in the last number of the *Athenæum*.

I have stated more than once that if Mr. Dyce can show that I did him injustice in any of the remarks I inserted in my last edition, whether upon his corrections of me, or my corrections of him, I would be the first to come forward, and in every way, public and private, acknowledge my error. I admit at once that, in my opinion, the gist of his note on 'Tempest,' Act v., sc. 1, was the "discovery" of Ferdinand and Miranda playing chess. He says himself ('Few Notes,' p. 16) that "it is not improbable that the idea of *discovering* Ferdinand and Miranda engaged at chess" might have been derived from "the novel or tale which furnished Shakespeare with the materials for 'The Tempest,' as well as from Barnes's 'Devil's Charter.'" It seemed to me that the "discovery" was the matter in question, and not what was discovered. This was honestly my opinion; and if I mistook, and if my mistake had been pointed out to me, I should not have waited until Mr. Dyce, in his new edition, complained of my supposed "dishonesty" in misapprehending his note printed ten years ago, which misapprehension of mine I never heard mentioned till now.

If in any other note of mine he can establish that I was guilty of a similar mistake, he need not give himself the pain of using such a hard word towards a man with whom he was most intimate for thirty years, and against whom he never uttered a syllable of reproach or reproof until that man interfered with his views by venturing to undertake an edition of Shakespeare.

I have not had an opportunity of seeing Mr. Dyce's new edition, or rather the first instalment of it; but I am glad to find, on the authority of the *Athenæum*, that he is beginning to perceive the error of his way of editing Shakespeare, and that, after all his abuse of me and of my corrected folio 1632, he is resolved to adopt many of its suggested improvements of the old text. How many of them he may have inserted in his first volume I know not, but I run little risk in saying they will be hundreds before he comes to his last volume. I only hope that, without "dishonesty," he will cheerfully acknowledge his obligations; and not, as in his former edition, allow them to creep into his text, without the slightest information as to the source from which they were derived. This is a proceeding which, in a case not affecting a very old and once highly-esteemed friend, I should call unfair, disingenuous, and ungenerous: in Mr. Dyce, I believe it arose from such an utter dislike of my corrected folio 1632, that he could not bring himself to mention it as often as, in spite of his teeth, he was even then compelled to resort to it.

His dislike may still be as great as ever; but he is now working on a totally different system—a system that must, of necessity, drive him (as in the case of "practice" for *purpose*, pointed out in the *Athenæum*, and to avoid which change in 1857,

Mr. Dyce entirely mistook the representation in the corrected folio 1632, to place very many words in his text, which he formerly rejected with scorn, and almost with indignation.

As to the documents which, it seems, Mr. Dyce has placed in an appendix, I can only say that to me it is a matter of utter indifference where, and how, they are inserted. Mr. Dyce may have his own reasons now for slighting or denouncing them: I only know that the instant a suspicion regarding them was hinted, they were placed in the hands of the ablest and most experienced lithographer, who, after making exact fac-similes, declared them, in his opinion, genuine. I know, too, that copies of the fac-similes were sent to Mr. Dyce, and that the expression he used in writing was, that if he had doubted regarding them, and especially regarding one of them, his doubts as to their authenticity were entirely removed. Let it be observed, that this declaration on his part was made while we continued the closest friends; consequently, before I had incurred his displeasure by anticipating him in an edition of Shakespeare.

The documents themselves were in my custody for years, placed there by the then Earl of Ellesmere; and from 1837 to about 1857, when my intercourse with Mr. Dyce had entirely ceased, he never hinted a doubt regarding them, or once expressed the slightest wish to examine them.

I am not going over the old and irritating ground of Mr. Dyce's mistakes (I will not call them blunders) in works he has previously edited, such as not understanding that *philautia* was a misprint for the Greek word "philautia"—that *martins* was an error for "martyrs,"—that *ram* was an error for "raven," *action* for "axiom," *funeral* for "several," *rug* for "ring," *me high* for "my eye," &c. I have no desire to revive old grievances; and when Mr. Dyce's edition is completed, I dare say I shall be satisfied, not only with the use made of the corrected folio 1632, but with Mr. Dyce's frequent and candid admissions that, on his new plan of editing Shakespeare, it has furnished him with many words which differ from the old corrupt text, and yet must have been the language of the poet.

J. PAYNE COLLIER.

THE PERIODICAL PRESS AT CONSTANTINOPLE.

Pers, Jan. 1864.

MY dear —,—I have before me a volume of the *Mejmoai Fumoon* or 'Magazine of the Arts,' a monthly publication. It belongs to the Jemiyeti Ilimiyeh Osmaniyeh, or Ottoman Literary Society, the newly-formed Useful Knowledge Society, and is compiled by its members. The editors are Munif Effendi and Kadri Bey. Among the contributors are H. H. Kiamil Pasha, late Grand Vizier, H. E. Edhem Pasha, H. E. Safert Pasha, H. E. Mehmed Cemil Pasha, Ambassador in Paris, Said Effendi, (now in London on a mission), and Abu Bekr Effendi, Mussulman missionary at the Cape. The latter has contributed a series of letters, on the Cape of Good Hope, which furnished the groundwork of a cock-and-bull story, in the English papers, according to which, the missionary of the Turkish Society for the Propagation of Islam among the Christians had depicted the dissensions among the Christians at the Cape, how a Bishop Colenso had criticized the text of the Scriptures, and how he believed that in ten years' time the inhabitants would abandon Christianity and adopt Islam; to promote which result, he recommended that a number of well-paid Turkish missionaries should be sent to the Cape, and that a liberal distribution should be made of well-written Mussulman tracts.

The real history of Abu Bekr's mission is, perhaps, more interesting than the imaginary one. In Cape Town, a city of thirty thousand inhabitants, ten thousand are Mussulmans, acknowledging the Padishah as the head of their religion. When you were in Constantinople, the Turks were much tickled, by hearing from their Consul-General, Mr. De Roubaix, that there were Mussulmans who only spoke English or Dutch. It is a great satisfaction to the Turks to have these Mussulman dependents in an English territory, as they do not always bear with perfect complacency the assertion of some of the English here, that Queen Victoria is the greatest sovereign over Mussulmans, and

that our ambassador, Sir Henry Bulwer, represents the first Mussulman power.

Dissensions on points of doctrine arising among the Mussulmans at the Cape, the matter was referred to Stamboul; and the Sublime Porte, instead of giving a verbal opinion, with great liberality sent out a distinguished mollah, Abu Bekr Effendi, well known in Stamboul circles, and they continue to pay him a salary of 400*l.* a year. Abu Bekr Effendi has done much to improve the religious and moral condition of the Mussulmans of the Cape, and has established a school there. He has communicated to the *Mejmoai Fumoon* some interesting accounts of the Cape, and his proceedings; not however, mentioning one little fact which has interested his numerous Stamboul acquaintance, that he has married there an English-speaking Mussulman lady, who is highly accomplished and plays the piano, like several fashionable Khanums in Stamboul.

The *Mejmoai*, besides purely literary articles, has articles on geology by Edhem Pasha, banking by Munif Effendi and Kadri Bey, telegrams, &c. As it is written in a good and pure style it is much liked.

It must be sufficient here to observe, that all the publications are written in a high or scholastic style, and that nothing in the nature of a popular publication has yet appeared in Turkey. For the mass there is nothing yet, beyond the 'Pleasant Feats of Hojah Nasreddin Effendi,' the Turkish Joe Miller.

At present this is of less importance, as the newspapers are accessible to the whole reading class. The style is no longer the high-flown divan language of the last century; the Persian element is sparingly used, and the nature of their schooling, and their intercourse with the Arab-speaking populations, enable the newspaper readers to comprehend it, better perhaps than the readers of Greek newspapers do the classic harangues, which so ill agree with the low-class jargon, which is the real language of Greek society and of Greek homes. The newspapers can be read generally by the Stamboules, even by the women, who are very choice in speaking their language, speaking with a musical voice like English women, very different from the other women of the country, who harshly grind out their barbarous and uncultivated jargons. It is one great advantage of the Turkish, that it is a highly-cultivated language, carefully spoken, though of course there are social differences between the mechanic's wife, whose mother never worried her by sending her to school, the shopkeeper's wife, who can spell out a school lesson, and the lady who has her governess and her reader, who is the wife, daughter or sister of an accomplished statesman, and whose last poem passes from hand to hand, in the circles of the *elite*. Whether Turkish ladies read newspapers must be ascertained from better observers; but, as they can read, as they are great newsmongers, and as the gentlemen carefully take the papers home, perhaps under superior orders, instead of leaving them at the office, the probability is, that my lady reads or has the choice bits read to her. If it be not so already, the time cannot be far distant when the dominant power at Stamboul—that of the women—will extend its influence to newspapers. At all events, the Turkish paper goes home, and it is the French newspaper which is left in the office on the table, and abandoned for waste.

What will produce a vital effect in popularizing the new useful knowledge among women and children will be illustrated periodicals. Munif Effendi and Aghiah Effendi have formed several plans for this, as yet without success, and Ali Bey's attempt in his magazine did not answer. Many Turkish gentlemen have volumes of English and French illustrated works in their libraries for the use of the young gentlemen and ladies, who insist on explanations, and who entertain their playmates at second hand. At all events, when the Turkish *Lady's Newspaper* comes out, it must be well written, or it will not pass muster among those who read the poems of Leilah Khatun, the aunt of Fuad, or who are members of such a fashionable congregation as that before which you saw, in the Mosque of Bayazid, a popular preacher delivering

his learned weekly lecture. However, any Greek or Armenian, whose own women do not read and write, for they cannot understand classicized Greek or archaic Armenian, will, in compassion for the benighted state of Turkey, gravely tell you that none of the Turkish women can read or write, and that they are uneducated.

Passing to the remaining periodicals, may be enumerated the *Mejmoai Ibari Intibar*, or *Magazine of Moral Examples*, conducted by Ali Bey, one of the translators of the Grand Council of Tanzimat, and supported by the literary institutions to which he belongs. This is published every two months. Another new one is the *Miraat*, or *Mirror*, conducted by Refik Bey, of the Foreign Office. The literary public was enlivened for a time by a controversy or criticism on Munif Effendi in Ali Bey's paper, but this was soon repressed by the higher powers, as it was not considered decorous to such a high literary personage and eminent official as Munif Effendi, and consequently the young gentlemen in the public offices were deprived of a new and promising excitement.

Notwithstanding the acts just mentioned, the Turkish press is not under a censorship in the European sense, but the rayah and foreign journals published in the empire are under a press-law of French type, with its suspensions, suppressions, *avertissements* and *communiqués*, not administered by your good-natured and intelligent friend M. Nogués, but by the Foreign Office. The office of M. Nogués, when you were at the Porte, though called the Bureau de la Presse, is one of those French schemes into which the poor Turks, from time to time, get deluded. In this case, it was shown to them to be of great importance to ascertain the expression of European opinion with regard to Turkey,—European opinion of course resolving itself into the newspapers of *La belle France*, and from which M. Nogués and his staff could choose morsels, which such of the ministers as choose can peruse. The Turks in time got sick of the matter, and the Bureau, having fallen into contempt, is in imminent danger of suppression, except that the Turks generally hang on to an old servant, as in the case of the reorganized Naval School; when on the French language being abolished and the English adopted, the Sultan did not like to dismiss the old French professor, but issued an imperial decree ordering him to learn English, whereby professor and pupils have enjoyed a sinecure and he his salary for the last fifteen years; for as he no longer teaches French and cannot teach English, he has nothing to do but to draw his salary. Doubtless the measure of his dismissal has been ten times discussed, but it is a hard thing to deprive an old servant and a poor man of his bread.

No English newspaper penetrates into the Bureau de la Presse, for though there are Levantine *employés*, understanding all the languages of the world and speaking them in bad Greek, they cannot understand English; and when, for a time, the Bureau de la Presse was endowed with the censorship, numerous obnoxious articles passed unobserved, and in the only instances when noticed, were wrongly translated, and the repressive proceedings fell to the ground.

The rayah papers, Greek, Armenian, Bulgarian, &c., continually indulge in sedition, and a whole lot is occasionally suppressed in a batch on notice of their contents from some rayah official of the Foreign Office, commonly to be restored speedily, with the usual indifference of the Turks, who have such a thorough contempt for the conspirators and their manoeuvres that they readily acquiesce in any solicitations from any one, who will demean himself to ask pardon for the culprits. In fact, the Turks take such things as coolly as the English, and Ireland does not present more striking examples of abstinence from interference. Wherever there are Greeks in the empire, may be seen the coffee-house or locanda, with its Greek inscription, "Coffee-house of Greek Independence," its Turkish "Turkish tadera," and its European title "Café de toutes les Nations," on the walls of which are celebrated the triumph or apotheosis of Greek liberty or independence, with prostrate Turks, a due number of portraits of Greek or Arnaout heroes,

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a Klepht in full costume, and two or three battle pieces, in which the accustomed three hundred heroes are defeating the accustomed seven thousand Turks, or perishing in the attempt, after killing five thousand. Here the "Barber of Greek Independence" shaves his patriotic customers, for whom there is a liberal supply of newspapers, local and Hellenic, duly inculcating the establishment of the Byzantine empire in Constantinople, and the extermination of the Turks. Otho, dethroned from the walls, is replaced by Alfredaki and George the First, King of the Hellenes; and every little boy has a riband on his hat, "Win your liberty," "Win your independence." Although many of these coffee-houses are frequented by cut-throats and pirates, the Turkish authorities seldom interfere, except when some of the inmates have stabbed each other, and never bother themselves about the pictures, inscriptions, or emblems, still less with the conversation of the customers. The Greek propaganda is very active, but the Turkish Government is very strong, and the Turks rely too much perhaps upon facts instead of theories; and one fact is, that the Greeks by thousands abandon their own glorious government to go and live under the vilified government of the Turks, while, what the local Greeks most fear, is to pass from the government of the Turks, under which they prosper, to that of Greece.

The foreign journals profit very freely by their liberty. There are, for the English, the *Levant Herald*, of Constantinople, the *Smyrna Mail*, and the *Levant Review*, of Constantinople. The *Levant Herald* is conducted with great spirit, has London telegrams, and supplies the official French journal with local news. The French papers are the *Journal de Constantinople*, a daily paper, maintained by the government, but not under Turkish management, and devoted to French interests and views; the *Courrier d'Orient*, a French opposition paper, and the *Impartial*, an old Smyrna paper.

The English press exercises a great influence, although the language is so little understood, but its articles are read by Grand Viziers, and translated for the Sultan, and as real information is given, the grumbling is generally borne with.

As a general principle, the European press does not exercise a vital influence in Turkey, or produce that operation of promoting reform which we may imagine. The articles in the English newspapers, too, on Turkey, do not produce much effect. Though sometimes very ably written, they too generally participate in the common defects of local communications on Turkey emanating from persons politically opposed to the people, and unscrupulous in propagating any suggestion of ignorance or prejudice.

It is under such circumstances a hopeful feature in the rapid progress of this country, that within the last year or two a national press has been created, which is exercising a vital influence on the people. The foreigner can estimate this with difficulty. As he spells through the first lines of the small sheet, he reads in a high-flown, Persian, and mysterious style the movements and the progresses of "the imperial personality," and perhaps satisfies himself that Turkey is unchanged, except in the suppression of the bowstring, and the thereby restricted functions of the mute. Wading on through the nominations of A. B. Effendi Haaretleri to *Yutbe Saniiyeh*, and C. D. Bey to the fifth class of the Mejdideh, he finds a meagre transcript of foreign news. By-and-by, he is regaled with the gigantic turnip from the French newspapers, and the boiler to cook it in, and he finishes off with a translation or adaptation of a French novel. This is certainly not the *Times*, any more than the *Mejmoat Fanoon* is the *Athenæum*, but it is nevertheless the building up of a popular press on solid foundations. Useful knowledge may be in small proportions, and not on the European, or rather English, standard; but we find occasional references to the banks, railways, cotton movement, agriculture, and progress of the country, and a constant acknowledgment of the true conditions of this progress.

H. C.

THE ART SEASON IN ROME.

Rome, Jan. 6, 1864.

EVERY one who comes to Rome makes a call on Mr. Gibson, and I have been not amongst the last. He has begun the season by modelling a new, and what will prove, I think, a very beautiful statue, though it is scarcely possible to judge of it in the clay, which will occupy him two months longer before it is ready for casting. The statue is to represent Psyche on her way to the infernal regions, and just at the moment when she sees Cerberus. In her left hand she holds a half-moon cake and the box of jewels; the left foot is in advance, and so, with her right hand extended, and presenting another half-moon cake, she prepares to meet the three-headed beast. The head and face are those of a girl of fifteen, wearing the Greek head-dress, with the nodus behind.

In the lower room is a work which will interest every Englishman—the bust of the Princess of Wales. Her Royal Highness sat to Mr. Gibson during his summer excursion to England, and as no effort was made at unusual embellishment, the bust is simple and natural, and gives an admirable likeness. The Prince ordered three copies to be executed, one of which arrived in London on the 11th of December, and was intended, I believe, for Her Majesty; the second I have described; and the third sleeps as yet in the marble. In the same room, by the side of a tinted Venus, is a tinted Hebe, beautiful for its artistic grace, though I can never reconcile myself to the colouring. Mr. Gibson, however, with all the tenacity of the Welshman, holds to his idea, which he has nursed with paternal affection, confessing at the same time that he makes no converts. No one who visits Rome should omit to see Mr. Story's studio, which possesses three statues—Saul, Judith, and Sappho—unsurpassed by anything I have yet seen. The royal Saul is now just growing out of the marble, and even in his madness, with eyes dilated and hand grasping his beard, is every inch a king. As for Judith, with hand and face raised to heaven, whilst one hand grasps a sword, it is the very ideal of a beautiful patriot woman, prepared to do, and, if need be, suffer, for her country's good. One is prepared to admire it the more from its being in such contrast with those disgusting pictures which represent Judith as holding the bloody head of Holofernes in her hand, or actually sawing it off. Sappho, another statue, different in character, though not inferior in merit, is admirable for its graceful and pensive beauty. I have visited, too, this week, the studio of Sig. Rinaldi, for ten years the pupil of Canova. He occupies the same rooms which were once in possession of his great master. The lover of Art should make a pilgrimage to such holy ground, and befriend a man who is under a cloud for his liberal opinions—moderate enough—and who, but for his past, would have been sent from the Eternal City. Many of his works are in the galleries of the Marquis of Westminster, the Duke of Sutherland, Lord Grosvenor, Mr. Naylor, and Capt. Leyland, to name no others; and his weeping Eve, his Hebe, his Egeria, and a number of other statues justify the opinion which his patrons have formed of his genius.

Mr. Mozier, of whose works I spoke last spring, is now engaged in modelling a veiled Undine, of which it would be premature to say more than that it promises to give equal satisfaction with his other works. You remember poor Gatléy, the great sculptor, for he was so. The people too often passed his studio, and ran after the insignificant pretences which crowd the shops of several workers in marble. Well, he died, as you know, in the summer, almost with his last breath expressing a wish that one of his life-like Lions should be placed on his grave. To this there has been some opposition; but the case is so embroiled that I dare not be more definite. Let us, however, express a hope that there will be no obstacle to the execution of a pious duty. As Gatléy died intestate, the fate of his Lion and his splendid bas-reliefs depend in some measure on the justice of Rome, and the tooth of Justice can crunch and devour even marble. The latter works were executed for Mr. Christie Miller, who is now in Rome; and what with claims made by the heirs, and advances asserted by the patron, a very great confusion has

been created, which might raise poor Gatléy from his grave. I do not pretend to understand it; but every admirer of his genius will pray for consideration to the memory of a man not sufficiently appreciated in his life, and cut off by an untimely death.

H. W.

OUR WEEKLY GOSSIP.

Mr. Fechter intends to produce 'Hamlet,' as his next great enterprise at the Lyceum Theatre. The play is to be put on the stage in a magnificent style, and Mr. Fechter has very courteously offered the first night to the Shakespeare Committee. The managers of the Strand and the Surrey Theatres have also, we believe, offered to give the Monument Fund the benefit of a night at those houses.

The Right Hon. the Lord Mayor of Dublin and the Right Hon. the Lord Provost of Edinburgh have become Vice-Presidents of the National Shakespeare Committee during the past week, and the following gentlemen have joined the Committee:—Holman Hunt, Esq., H. Stacy Marks, Esq., Charles Salamans, Esq., Charles Lewis, Esq.

The Shakespeare Committee have agreed, generally, to use their influence in procuring the observance of Saturday, April 23, as a holiday; to lay the first stone of a monument in London, at noon of that day; to give an afternoon performance of Shakspearian music at Covent Garden, and an evening Shakspearian performance at Drury Lane; and to hold a great *soirée*—if possible in Westminster Hall—at which Shakspearian books, prints, and other relics may be collected.

The following members have been named a Monument Committee:—The Archbishop of York, the Duke of Devonshire, the Earl of Clarendon, the Lord President of the Council, the Presidents of the Society of Antiquaries, the Royal Academy, the Society of British Artists, and the Architectural Museum, the Master of Trinity, Prof. Westmacott, Professor of Sculpture at the Royal Academy, David Roberts, R.A., Daniel Maclise, R.A., Clarkson Stanfield, R.A., George Godwin, Esq., and Henry Otley, Esq.

It has been resolved to hold a public meeting during the week preceding the opening of Parliament—if possible at the Mansion House. The Lord Mayor will, of course, be asked to preside. The following gentlemen have been named a Committee to arrange this public meeting:—The Lord Chief Baron, Sir Hugh M. Cairns, Sergeant Parry, Mr. Gruneisen, and Mr. Charles Reed.

A Correspondent draws attention to the flaw in Mr. Bolton Corney's argument—quoted by Mr. Dyce as to the date of Shakspeare's birth. Mr. Corney says, "If Shakspeare was born on the 23rd of April, 1564, he had just completed his fifty-second year on the day of his decease. But it is recorded (on the monument) that he died in his fifty-third year;" whereupon Mr. Corney urges that the poet must have been born before April 23, 1564. This, our Correspondent urges, is one of the many cases of error arising from a loose employment of words in popular speech. "Strictly speaking, a year of a person's age is completed, not on his birthday, but on the last instant of the day before his birthday; for, in computing time, the legal rule, which accords with common usage and convenience, is to disregard the exact hour of the birth and to consider the day on which the child was born as the first day of the first year of his age. Thus, a man's minority terminates at midnight of the day preceding his birthday, or, in other words, just before the first instant of his birthday. On the first instant of his birthday he is twenty-one years of age, that is, he has completed his twenty-first year and has entered upon his twenty-second year." On this legal principle Shakspeare entered on his fifty-third year a moment after midnight April 22-23, 1616. Consequently, the statement in the inscription that he died on the 23rd of April, 1616, in the fifty-third year of his age, is consistent with his having been born on the 23rd of April, 1564. So far, therefore, as the evidence of register and inscription goes, we have no reason to doubt the common tradition that Shakspeare died on his birthday.

The question as to the existence of a diurnal

periodicity in the tides of the White Sea may now be considered as decided in the affirmative; for we find in the last number of the *Bulletin* of the Imperial Academy of Sciences of St. Petersburg a short notice of a Report presented by Messrs. Lenz and Kupffer, in which the fact is stated for the first time. M. Zaroubine, an officer of the Corps of Pilots at Archangel, has made a long series of observations, and drawn up tables of the results, which have been laid before the Academy, and discussed by the reporters, who affirm his conclusion that a diurnal periodicity in the flux and reflux of the tides in the White Sea is thereby demonstrated. The Report and a selection of the tables are to be published; but, we fear, in Russian only, and in a Russian periodical.

The Town-Council of Aberdeen has agreed to a proposition, made by the Provost, that a statue should be erected in the city to the memory of Sir James Outram. The famous Indian general spent a great portion of his early life in Aberdeen.

Mr. Feilde is preparing for the press, with a preface, the paper which he read at the Social Science Congress, before Lord Brougham, 'On the Adoption of the Public Libraries and News Rooms Act, 1855, for the City of London.'

In an article on a Great Southern Telescope, (*Athen.* Nov. 21, 1863,) something was said concerning Mr. Lassell's munificent gift of his telescope, now in use at Malta, to the colony of Victoria, Australia. It appears that, some doubt having arisen in a high scientific quarter as to the exact interpretation to be put upon Mr. Lassell's words, quoted in the article referred to, further correspondence has been held with that gentleman, and his answer leaves no room for question; for he explicitly declares his intention to be to give the telescope to the proper authorities at Melbourne, the only reservation being that it shall be suitable for the work required to be accomplished. It is a noble present, one that will inspire the astronomer at Melbourne to achieve results that shall perpetuate in the history of astronomical science the name and merits of the unostentatious donor.

On Friday last Mr. Purnell laid before the members of the Archeological Institute a profile of the Bartlow Tumuli, which had been prepared for them by the engineer of the Great Eastern Railway, for the purpose of showing the manner in which it is proposed to bring a line through these interesting relics. Mr. Purnell also read a communication from the Society of Antiquaries, announcing the entire concurrence of that body with the Institute, and promising their strenuous opposition in Parliament to the passage of the proposed bill. It was unanimously resolved that the proposed method of carrying a line of railway through the Bartlow Hills is objectionable, and that no scheme would obtain the sanction of the Institute the adoption of which would in any degree injure or deface these singular monuments of antiquity. We have seen the drawings made by the engineer, and we consider that the hills would be seriously injured if the proposed line of railway were to be carried through them.

Mr. Buckstone has granted the use of the Theatre Royal, Haymarket, for three benefit evenings, to the Newvenders' Benevolent and Provident Institution. Performances will be held for this purpose on the 19th, 20th, and 21st.

The discontent aroused by the decision of the Court of Common Council, with regard to the plan to be submitted to Parliament for crossing Holborn Valley—a decision said to involve the adoption of a plan not included in the recent competition—has led to the re-opening of the whole question in public. To effect the end in view, and at the same time to reduce the gradient of Ludgate Hill and Fleet Street, on the east and west of Farringdon Street, and moreover, to lessen the ascent of the new Blackfriars Bridge, which is to be one foot in forty feet, it is now proposed to raise the whole level of the roadway of Farringdon Street from the river to some distance up Farringdon Road, keeping the footways as they are, so as not to interfere with the house property. This is a modification of the plan of the late Mr. Pearson, and would probably cost much less than

the viaduct from Holborn Hill to Snow Hill, and, although it would not form a complete level road between those points, would make the inclinations of the same far less dangerous than they are now, and subserve the needs of other streets.

Mr. James Hannay has republished from the *Edinburgh Courant* a warm and affectionate memoir of the late William Makepeace Thackeray. In the *Illustrated London News* of last Saturday, accompanying a portrait of the great novelist, appeared a very charming paper of reminiscences, signed "S.B.," which in every line of easy and graceful writing, suggested the hand of Mr. Shirley Brooks. The *Times*, in its leading columns of December 31, contained a noble appreciation of the national mourning over our sudden loss. Pending the preparation of a more elaborate record, many friends and admirers will be glad to possess and preserve these literary tributes. It is very pleasant to see the little mistakes and misunderstandings which divide men during the friction of daily life disappear so quickly on the edge of that grave around which there should be always peace. In the presence of death we feel our own weakness, and we remember with pride and joy our brother's strength.

The lecture arrangements at the Royal Institution for the Friday Evening Meetings before Easter include, Mr. W. R. Grove 'On Boiling Water,'—Prof. Frankland 'On the Glacial Epoch,'—Mr. J. A. Froude 'On the Science of History,'—Prof. Wanklyn 'On the Synthesis of Organic Bodies,'—Mr. W. S. Savory 'On Dreaming and Somnambulism in their relation to the Functions of certain Nerve-centres,'—Mr. J. Prestwich 'On the Quaternary Flint Implements of Abbeville, Amiens, Hoxne, and their Geological Position and History,'—Prof. Stokes 'On the Discrimination of Organic Bodies by their Optical Properties,'—and the Rev. W. H. Brookfield 'On the Use of Books.'

The President and Council of the Society for the Encouragement of the Fine Arts invited the members to a *conversazione* in Conduit Street, on Thursday evening. The programme for the season includes several meetings, with lectures on Music, Poetry and the Fine Arts. Lord Stratford de Redcliffe is the President for the year.

A series of stereoscopic views of Lynton and Lynmouth and their neighbourhood, photographed and published by Mr. W. Palmer, of Lynton, furnishes desirable memoranda of many grand and lovely scenes; memoranda we commend to all who know, or wish to know the characteristics of a beautiful nook of this island. Few operators are so successful as Mr. Palmer in choosing such points of view and phases of light and shade as aptly express the scenes they reproduce. These before us are composed of mighty cliffs, as stern and stark as if they were ruins of a world more ancient than our own; dewy combs and hollow dells, down which the lynns run in mile-long falls shaded by black rocks and weird oak-trees; a deeply-indented coast turning its broad shoulders to the sea; huge hills scored by the shaking screes—those cascades of disintegrated stone that, breaking from their sides, spread over many a road of heather and ling. As worthy of note in the series let us name Lynmouth from the foot-walk. The same from the pier, Watersmeet, Duty-Point, a Waterfall, a Ferny Bank, the Castle Rock, &c.

Anastasiu Grün (Count Auerberg), the celebrated German poet, is about to break his long silence. He has finished, we learn, a poem in ballads, the subject of which is no other than our good old friend of Sherwood Forest, Robin Hood. The poem will be preceded by an historical treatise.

An interesting publication, and one of special value to the lovers of Folk-lore, has just appeared at Leipzig: a collection of the Popular Tales and Legends of the Albanians and the Greeks of the Eastern Coast, by Mr. von Hahn. The author has resided in Greece for a long series of years, as Austrian Consul for Eastern Greece, and is favourably known as the best living Albanian scholar—having some years ago published an elaborate work on that language and its grammar, entitled 'Albanesische Studien.' He collected the legends and sagas principally in Janina, Syra,

and Eubœa, and entirely from the mouths of the people. He has added very copious notes, which will be interesting to those who look for something beyond amusement; they generally refer to the similar legends and folk-lore of other countries.

We give the following note because we know and respect the writer, and because we are willing that all opinions should be heard. We desire no favour for our own opinion, other than that which a reader willingly accords to what he finds sound and fair:—

"Jan. 11, 1864.
"In the Musical and Dramatic Gossip of the last number of the *Athenæum* the following remark appears:—'How completely this is avoided, in what Mendelssohn so justly called that "rotten borough," the Philharmonic Society.' As I had the privilege of being acquainted with that great composer, and often heard him speak in the highest terms of the Philharmonic Society, for which he wrote several works, and as I have also searched in vain for the confirmation of this statement in his recently published Letters, no less than inquired of several of his most intimate friends whether they ever heard such a saying drop from his lips, which they one and all deny, I am induced to ask that the person who has hazarded such an assertion should give his authority for having, as I believe, imposed upon yourself. Whatever may be the sins for which the Philharmonic Society has to answer, it certainly did not deal with Mendelssohn in an illiberal spirit, and he was the last man in the world to have been guilty of an act of injustice.
"I am, &c., C. E. J."

—Will our critic turn to p. 414 of the German edition (or to p. 365 of the English translation) of the second volume of Mendelssohn's Letters? Writing of the Philharmonic Society and the success of the season 1844, during which he conducted some concerts, Mendelssohn says: "This, to be sure, does not cure the radical evil which I this time amply experienced, and which must prevent the Society continuing to prosper—the canker in its constitution—musical rotten boroughs," &c. It is, we believe, well known to Mendelssohn's friends that during a considerable period his relations with the Philharmonic Society were not satisfactory, that during the year 1844 (*vide* p. 399 of the English translation), he was uncivilly treated in the orchestra; and further, found certain of his propositions and projects so coldly received as to make him withhold the production of the overture to 'Ruy Blas,' which he had brought with him to England. Subsequently, it is true, he could speak of these passages as "worn-out squabbles," and on his memorable last appearance in the Philharmonic orchestra, he expressed his satisfaction at matters having been made up. That his private remarks on the inherent defects of the management of the Society corresponded with the written passage above cited there can be no question.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The ANNUAL WINTER EXHIBITION OF SKETCHES AND STUDIES by the Members is NOW OPEN, at their Gallery, 5, Pall Mall East. Nine till dusk.—Admission, 1s.
JOSEPH J. JENKINS, Secretary.

WINTER EXHIBITION, 1864. Pall Mall.—The ELEVENTH ANNUAL EXHIBITION OF CABINET PICTURES, by Living British Artists, is NOW OPEN, from 9.30 A.M. to 5 P.M.—Admission, 1s.; Catalogue, 6d.

INSTITUTE OF PAINTERS IN WATER-COLOURS, 53, Pall Mall.—The EXHIBITION OF CARL WERNER'S celebrated Series of DRAWINGS—Jerusalem, Bethlehem, and the Holy Places—is NOW OPEN.—Admission 1s.

POLYTECHNIC.—Patron, H.R.H. the Prince of Wales.—Fashionable Saturday Morning Entertainments, commencing at one o'clock. In order to prevent over-crowding, the price of admission for a limited number of Fashionable Saturday Morning Entertainments will by the special request of many distinguished patrons of the Institution be Half-a-Crown. The Polytechnic Gallery will be carpeted and decorated, and everything done to increase the comfort of the visitors.
JOHN HENRY PEPPER, Hon. Director.

SCIENCE

SOCIETIES.

ROYAL.—Jan. 7.—Dr. W. A. Miller, Treas. and V.P., in the chair.—An extract from a letter addressed to the President by Dr. Otto Tarell, was read, giving an account of the proceedings in the Swedish Diet on the occasion of the vote for the measurement of an arc of meridian in a high

northern latitudes. Results of the Declination of the officers in the Army of these Maguire 1832-1840.

GEOLOGICAL President, Hakehill, M.A., we Berne; I Steenstrup Montpell A. Oppel Amberst; T. Kjeru Correspond were read in Some Existence Mammals ture of S. V. W.

INSTRUMENTS The Pre The dece Soles, I Hon. and and sever President drawing the late design for five draw obtained years, a drawing six draw the silver hall and H. Wat the Acad ship of request Institut the room took pl meeting Improv

ZOOLOGICAL chair.— H. Gu by Mr Damar made r Prince probab species F. L. birds I The sp Mr. J H.M. notice propos notes Asiatic among type of beater After Mr. H to try of Oct

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northern latitude.—The following paper was read, 'Results of Hourly Observations of the Magnetic Declination, made by Sir F. L. McClintock and the officers of the yacht Fox, at Port Kennedy, in the Arctic Sea, 1858-1859; and a Comparison of these Results with those obtained by Capt. Maguire and the officers of H.M.S. Plover, in 1852-1854, at Point Barrow,' by Gen. Sabine.

GEOLOGICAL.—Jan. 6.—Prof. A. C. Ramsay, President, in the chair.—Messrs. N. Boyd, H. Hakewill, J. R. M'Clellan, and the Rev. F. Silver, M.A., were elected Fellows.—M. C. Gaudin, of Bernes; Bergmeister Gümbel, of Munich; Dr. Steenstrup, of Copenhagen; M. P. Gervais, of Montpellier; Dr. G. F. Jäger, of Stuttgart; Dr. A. Opper, of Munich; Dr. Hitchcock, sen., of Amherst; M. E. Desor, of Neuchâtel; and Dr. T. Kjerulf, of Christiania, were elected Foreign Correspondents. The following communications were read:—'On the Recent Geological Changes in Somerset, and their Date relatively to the Existence of Man and of certain of the Extinct Mammalia,' by G. S. Poole, Esq.—'On the Structure of the Red Clay in Suffolk and Essex,' by S. V. Wood, jun., Esq.

INSTITUTE OF BRITISH ARCHITECTS.—Jan. 4.—The President, T. L. Donaldson, in the chair.—The decease of the late W. C. Mylne, and of J. J. Scoles, Fellows, and of Signor Filippo Antolini, Hon. and Corresponding Member, were announced, and several new Members were elected.—The President called attention to the three sets of drawings which obtained the medals and prizes at the late distribution by the Royal Academy:—the design for the hall and staircase of a royal palace, five drawings by Mr. R. Phene Spiers, which obtained the gold-medal scholarship of 25*l.* for two years, and prizes in books;—a series of figured drawings of a portion of St. Stephen's, Walbrook, six drawings by the same gentleman, which obtained the silver medal and books, and a design for a town-hall and market-place (three drawings), by Mr. T. H. Watson, done in one month within the walls of the Academy, which obtained the travelling-stewardship of 100*l.*, and which was exhibited by special request for the inspection of the Members of the Institute, and which will be left for some days at the rooms for the same purpose.—A discussion took place on a paper read at the last ordinary meeting by William Tite, Esq., M.P., 'On the Improvements in Paris.'

ZOOLOGICAL.—Jan. 12.—Dr. J. E. Gray in the chair.—A communication was read from Mr. J. H. Gurney, containing a list of birds collected by Mr. Anderson during his recent journey in Damara Land.—Mr. Buckland exhibited, and made remarks on, some specimens of oysters from Prince Edward's Island, alluding especially to the probable advantages of introducing the American species *Ostrea virginica* into this country.—Dr. F. L. Sclater read a list from a small collection of birds from Huasheine, one of the Society Islands. The specimens in question had been procured for Mr. J. H. Gurney, by Mr. J. H. Wodehouse, H.M. Consul at Raiatea.—Dr. J. E. Gray read a notice of a new species of squirrel from Natal, proposed to be called *Sciurus ornatus*; also, some notes on certain species of tortoises, from the Asiatic Islands, procured by Dr. P. Bleeker, among which was one which appeared to be the type of a new genus of these reptiles.—Mr. Leadbeater exhibited a young specimen of Owen's Apteryx (*Apteryx Oweni*) from New Zealand.—Mr. H. J. B. Hancock gave notice of his intention to try some experiments on the supposed electricity of Octopus in the Society's Gardens.

ENTOMOLOGICAL.—Jan. 4.—F. Smith, Esq., President, in the chair.—Herr G. Semper, of Altona, was elected a Foreign Member.—Mr. Newman exhibited a series of coloured drawings, life-size and magnified, of the larvae of various species of Anticars, executed by Mr. Buckler.—Capt. Cox also exhibited a large number of drawings of Lepidopterous larvae, coloured by Mrs. C. Cox; and read some notes containing practical

hints for the collection and discrimination of such larvae.—Prof. Westwood exhibited a selection, containing divers novelties, from a collection of Coleoptera from the Zambesi, sent to Oxford by one of the clergymen attached to the University Mission; and remarked upon the identity of many of the insects from that country with those of Mozambique.—A communication was read from the Lords Commissioners of the Admiralty, inclosing a copy of a circular letter from the Governor of St. Helena, respecting the ravages committed in that island by the white ants. It was therein stated that the insects were, it is supposed, accidentally introduced from the coast of Guinea about twenty years since; that almost every dwelling, store, or shed in Jamestown, containing nearly 4,000 inhabitants, has been seriously injured by them, involving in many instances complete ruin and abandonment, and imperilling the lives of large numbers of the poorer classes, who are still living in houses of doubtful security. The Governor was especially anxious for detailed information as to the most successful mode of finding the ants' nests, and effectually destroying those receptacles, and as to the description of timber which has proved to be the least susceptible of injury from the insect, and the average market price of that timber at per cubic foot.—Gen. Sir J. Hearsey, after detailing some of his own experiences in connexion with the white ants in India, said, that the nests must be sought in the plain; that if once the ants effected a lodgment in the walls of a house, the walls themselves must be taken down before the insects could be eradicated. He thought the best preventive of their attacks was to steep the timber before building in a solution of quick lime, and completely saturate it therewith; whilst store-boxes, furniture, and small articles should be painted over with a solution of corrosive sublimate.—Mr. E. W. Robinson said that, on the Indian railways, a solution of creosote was applied to the sleepers; it was, however, insufficient merely to coat the wood over with the creosote, but the whole block must be impregnated with it, and, in fact, the creosote was forced through the timber by hydraulic pressure.—Mr. H. W. Bates said that the houses on the banks of the Amazons were not much infested with white ants, which he attributed in a great degree to the use of a very hard wood called Acahu; it was the habit to rest store-boxes, &c. on sleepers, or cylindrical pieces of that wood, which in many cases afforded sufficient protection. When the ants had effected an entry into the walls (which in the Amazon country were principally composed of upright posts with cross laths, filled up with mud, and covered with lime or cement), he had found it an unfailing remedy to fill up the holes in the walls with arsenical soap; oxide of arsenic might be used, but that of course was attended with danger; the arsenical soap was cheap, and might be diluted with water, and boxes, &c. might be washed over with the solution: the most effective method would, however, be to completely saturate and poison the timber, as Gen. Hearsey had mentioned with respect to the quick lime.—Prof. Westwood read a paper containing descriptions of three new species of *Paussida*; viz. *Paussus Curtisi*, from Natal, collected by the Rev. Mr. Gerrard; *P. Spencii*, from East India; and *Cerapterus Kirbii*, from Natal, collected by M. Guenizius. The Professor also read a paper containing descriptions of several new and interesting Lucanoid Coleoptera.

ANTHROPOLOGICAL.—Jan. 5.—Annual General Meeting.—Dr. J. Hunt, President, in the chair.—The Annual Report was read, which stated that during the past year thirteen ordinary meetings had been held, at which twenty-four papers had been read; 236 Fellows had been elected; and the state of the library and museum was satisfactory. The President then delivered the Annual Address. The following officers and council were elected for the year 1864:—President, Dr. J. Hunt, F.S.A. Vice-Presidents, Capt. R. F. Burton, Sir C. Nicholson, Bart., and the Duke of Roussillon; Secretaries, C. C. Blake, Esq. and J. F. Collingwood, Esq.; Foreign Secretary, A. Higgins, Esq.; Treasurer, R. S. Charnock, Esq.; Councilors, T. Bendyshe, Esq., W. Bollaert, Esq., S. E. Collingwood, Esq.,

Dr. G. D. Gibb, H. Hotze, Esq., J. N. Lockyer, Esq., S. E. B. Pusey, Esq., W. W. Reade, Esq., G. E. Roberts, Esq., C. R. des Ruffières, Esq., Dr. B. Seemann, W. Travers, Esq., W. S. W. Vaux, Esq., and G. Witt, Esq.

MEETINGS FOR THE ENSUING WEEK.

MON. Asiatic, 3.
— Architects, 8.
TUES. Statistical, 8.—'Commercial Progress of Central British North America,' Prof. Hind.
— Anthropological, 8.—'Extinction of Races,' Mr. Lee; 'Extinction of Races,' Mr. Bendyshe.
— Engineers, 8.—'Discussion on Mr. Hippel's 'Closing of Reclamation Banks,' East Coast between Thames and the Wash,' Mr. Redman.
— Royal Institution, 3.—'Experimental Optics,' Prof. Tyndall.
WED. Society of Literature, 4.
— Meteorological, 7.
— Society of Arts, 8.
— Geological, 8.—'Supposed Glacial Drift, Labrador Peninsula, W. C., and Valley of the Saskatchewan,' Prof. Hind.; 'Drift Deposits, Valley of the Severn,' Mr. Maw.
THURS. Zoological, 4.
— Numismatic, 7.
— Royal Academy, 8.—'Architecture,' Prof. Smirke.
— Antiquaries, 8.
— Linnean, 8.—'New Amelid from I. of Ascension,' Dr. Baird; 'New Species of Xylotria, inhabiting Fresh Water,' Dr. Wright; 'Dissection, a new genus of Thyasaurine,' Mr. Haldiday.
— Royal, 8.
— Royal Institution, 3.—'Experimental Optics,' Prof. Tyndall.
— Chemical, 8.—'Absorption of Mixed Gases in Water,' Mr. Watts; 'Urochrome,' Dr. Thudichum.
FRI. Royal Institution, 8.—'Boiling Water,' Mr. Grove.
SAT. Royal Institution, 3.—'Antiquity of Man,' Mr. Lubbock.

FINE ARTS

ART-WORKMANSHIP PRIZES.

The examples of Art-workmanship sent in competition for prizes offered by the Society of Arts are now to be seen at the South Kensington Museum. After a long delay in making the awards—delay by no means calculated to forward the object of the Society of Arts in this matter—the examples most worthy of reward in the opinions of the judges have been designated. We call attention to the most important and commendable works, and in doing so, congratulate the Society of Arts upon the success which has, so far, attended its efforts in this direction. Allowing something for the novelty of the scheme and the difficulties through which it must be carried to a fortunate end, we feel the present display to be highly encouraging. It will be understood that the object in view was to encourage and make known the skill of Art-workmen in execution, and not in any way to appeal to them for designs or original works. To this end a committee was nominated, comprising Messrs. H. Cole, W. Crace, G. Godwin, Hawes, Hunt, R. Redgrave, F. G. Stephens, &c., which appointed the subjects to be set before competitors and chose examples for them to work upon. The subjects embraced modelling in plastic materials, chiselled-work in metal, ivory-carving, metal-chasing, enamel-painting, porcelain-painting, marquetry, engraving on glass, and embroidery. The examples came mostly from the South Kensington Museum, and were presented in the forms of photographs and casts procurable for a small sum from the Society of Arts. Seventy or eighty works were sent in competition; as might be expected on a first attempt, the offers of prizes were very unequally responded to, many in a way far exceeding expectation, others feebly, some not at all.

The successful competitor for the first prize in Class 1, modelling in terra-cotta, plaster or wax, the example set to which was Raphael's 'Graces,' has been Mr. J. Griffiths, 51, Colshire Street, whose work is numbered 14, and is very cleverly modelled; the faces of the figures are better executed than those in several other works of the same class. An unnamed work, signed with a fleur-de-lis, seems to us exceedingly good, as is another numbered 8, signed "S." In the second section of this class—modelling in ornamental form, example a splendid piece of arabesque by Lucas Van Leyden, date 1528—many worthy works appear; the first prize was given to Mr. C. H. Whitaker, Sheffield Place, Coventry Road, Birmingham, for a very spirited, forceful and faithful reproduction.—In Class 2, repoussé work in any metal, second section, ornamental form, the example being a Flemish salver, the first prize has been given to Mr. G. Webster, Woodbank, Walkley, Sheffield, for a very creditable work.—In Class 3, chiselled-work in iron, example, a German arabesque of the

sixteenth century, the first prize was not awarded; but a second-class prize was given to Mr. T. Bailey, 77, King Edward Road, Birmingham, for a moderately good example, showing however that the prize was not widely competed for.—In Class 4, carving in ivory, example, a beautiful terra-cotta, a monk seated, ascribed to Della Robbia, date about 1420, the first prize was awarded to Mr. J. W. Bentley, 22, Sherrard Street, Golden Square, London, for an admirable specimen, treated, the face especially, with great ability.—In Class 5, chasing in metal, example, the bust of Mr. Gibson's 'Psyche,' wrought in the round, in bronze, Mr. W. Holliday, 14, Naylour Street, Islington, takes the prize for a delicately-worked and spirited copy. In the second section of this class, ornament, example, a cinque-cento bronze plaque, several capital renderings appear, and double prizes were awarded. The first prize has fallen to Mr. R. E. Barrett; another, equal, we presume, to Mr. G. R. Meek; the second prize falls to Mr. G. Gibaud, and another, equal, we presume, to Mr. R. Orpwood. The addresses of these highly deserving operators are not given; they are said to be employed by Messrs. Hunt & Roskell.—In Class 7, painting on porcelain, example, Raphael's Boy bearing Doves, from the cartoon of the 'Beautiful Gate,' Mr. E. Dunn carries off the prize; his address is Eastwood Vale, Hanley, Staffordshire; his work, a rather weakly drawn but well coloured transcript, shows better handling and truer perception of Raphael's feeling than those of his competitors. The workmen who have competed for the marquetry prize seem to have been unfortunately restricted in the size of the specimen required from them, i.e., that of the example, a majolica plate, an admirable piece of design in itself, broad and bold, and fit for the purpose if carried out in the new material on a scale well adapted to display its character.

The wood-carvings competing for prizes offered by the Architectural Museum for the design and execution of a *miserere* are now exhibited at the South Kensington Museum. The subjects were to be a composition of not more than two figures, or one figure and animal, representing a trade, profession or occupation, in modern costume. The prizes have been awarded, first, to Mr. John Seymour, of Taunton, who represented a stone-mason carving a vaulting-rib, a commendable, graceful and accurate work; second, to Mr. J. M. Leach, Newmarket Street, Cambridge, who produced a woman and child gleaning; third, an extra prize, to Mr. A. Kenmore, employed by Mr. Forsyth, of Edward Street, Hampstead Road, London, for a capital composition of a smith shoeing a horse. The second prize, 'The Gleaners,' has been chosen as a theme for the colour-prize of next year, competitors being required to decorate the same with colour. Unquestionably the winners of the above prizes deserve their distinctions; the works are all valuable. We should like to impress upon them and others interested, the importance of cultivating a larger and freer style of execution than they affect, not at all the result of mere dash and pretence in execution, but of a consideration of the true nature of the things represented. We observe a certain hardness and thinness of style throughout these works, due, it may be, to lack of practice, but decidedly far other than that shown in old works. We should have preferred to find a bolder theme than a *miserere* affords, set before the competitors, being convinced that good work displays itself best in dealing with less complicated subjects. A better test of a workman's power would have been, we think, found in a bracket or a corbel-head than in a *miserere*. The humorous or pathetic expression of a face would try what a man can do, and the fine treatment of flesh be preferable to the minuteness called for in a composition. If a workman can make a good face, he will hardly fail in drapery or foliage. It is one of the commonest errors, in such cases as this, to set elaborate themes before workmen. Apart from the choice of the Architectural Museum, but with a general reference to the subject of competitions, we may offer some suggestions to encouragers of Art-practice amongst workmen. Elaboration of execution is best practised by those who can work

learnedly on severe subjects. For example, to set forth as a model a piece of Louis Quatorze work—even if that were in any case a good style to adopt—is to begin at the wrong end. Nobler and sounder Art appears in the works of Torrel, the old English sculptor, in the true Renaissance of Ghiberti, Donatello, and the *quattrocentisti*. Our amateurs need to know that there is more true Art and real knowledge displayed in a broad-lined woodcut by Albert Dürer than in all the hair-splitting of modern engravers. True finish is the finish of knowledge, not of mere labour, and there is more of it in many a Gothic mask than the most elaborate productions of Goutier. The culmination of mere finish is to be seen in the wiry and iron-like Gate of the Madeleine, casts from which may be compared at the South Kensington Museum, with the perfection of Ghiberti's work on the Gates of the Baptistery, Florence. The last derives from nature, and is as fine, in its way, as are the most exquisite Greek or Gothic sculptures. The Greek and the true Renaissance styles express the Art-feelings of periods at least as highly cultivated as our own, and are most worthy of our attention.

FINE-ART GOSSIP.—Mlle. Rosa Bonheur is engaged on a large picture, about ten feet high, intended as a companion to 'The Horse-Fair.'

Mr. F. Goodall, the recently-elected Royal Academician, has delivered his diploma picture to the body of which he is now a full member. The subject of this work is an old Nubian singing at the corner of a street in Cairo, and accompanying himself upon the native harp or lute. He is surrounded by a motley group of listeners, representing all the elements of an Oriental street crowd.

The small version of Mr. Holman Hunt's 'The Light of the World,' which differs in several respects from the larger work,—amongst them in representing the incident as occurring at a later hour of the day,—has been re-purchased to this country from America, and is about to be engraved in the line manner by Mr. Ridgway, the plate to be one-fourth of the size of the already-published engraving; and, with a view to supplying the place of photographic infringements of copyright in the work, impressions from it will be sold at one-fourth of the price of the larger print.

Mr. G. G. Scott is about to undertake the restoration of the large and interesting church of Grantham, Lincolnshire. The estimated cost of the works is 14,000*l*.

Tenterden Church, Kent, not unknown on account of its legendary connexion with the Goodwin Sands, is to be restored by Mr. E. Christian.

M. Gérôme's picture, 'The Passage of a Boat on the Nile,' in which are embarked a Nubian prisoner, and some natives—among whom a woman is shown sympathizing with the captive—has been placed in the hands of M. Frank, of Brussels, in order to be engraved. It will be remembered that this picture was one of the greatest attractions of the Paris Exhibition last year. It is probable that this work will be exhibited in London during the approaching season. The artist is engaged upon a commission received from the Emperor Napoleon to paint the scene at the Imperial Court during the reception of the Siamese Ambassadors. Those dignitaries are seen crawling upon the ground towards the throne on which the Emperor is seated. They do this after the manner of their country, upon their hands and knees, their faces near the earth. Beside the Emperor is the Empress, and around the principal actors are grouped the dignitaries of the French empire, soldiers and civilians, and many ladies.

A stained-glass window has been placed in the choir of the church at St. Cross, Winchester, being the third of late introduction: Mr. Butterfield designed, and Messrs. Wailes, of Newcastle, executed this work. It is placed above the font, and has for subjects, 'The Presentation of the Saviour in the Temple' and 'Christ Blessing Little Children.'

MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE.—FIRST PERFORMANCE of Gounod's Grand Opera, *FAUST* (in English), SATURDAY, January 23.—Lemmens-Sherrington, Tacconi, and Florence Lancia: Sims Reeves, Dusek, Marchesi, and Santley. Conducted by Signor ARDTI.—Commence at Eight.—Private Boxes from One to Three Guineas; Pit Stalls, 10*s*. 6*d*. each; Dress Circle, 7*s*. Upper Circle, 5*s*.; Pit, 4*s*.; Gallery, 2*s*. The Box-office of the Theatre will open on Monday next, 20, New Bond Street. Night of Performance: Tuesdays, Thursdays, and Saturdays. The usual restriction in regard to Evening Dress will not be enforced.

MUSIC IN LEIPZIG.

Leipzig, Jan. 1864.

At the *Gewandhaus* Concerts there have been produced, for the first time, a Symphony No. 2, by Herr Jadassohn, of Leipzig; a setting of Psalm xiii. for soli, chorus, and orchestra, by Herr Woldegar Bargiel—and Sextett for stringed instruments, by Herr Ernst Rudorf, of Berlin. At the *Euterpe* Concerts, a "Ballade" by Herr von Bülow, suggested by Uhland's poem "Des Sängers Pluck," and Gade's Cantata "Die heilige Nacht," for contralto solo, chorus, and orchestra.

Herr Jadassohn's Symphony is elegantly and clearly written. It is less good than its composer's first symphony, produced some three years ago; the remarkable promise of which justified a hope of still greater progress. The vocal parts of Herr Bargiel's Psalm are excellent; but he seems to suffer from an attempt to unite the ancient church style with modern ideas in the accompaniments. Herr Rudorf, the composer of the Sextett, left the Leipzig Conservatory about two years since. His work is one of merit and promise. Like most young composers, he is still under the influence of older masters, especially Mendelssohn and Schumann; but he is clear in working out his ideas, and writes correctly and gracefully. One of the *Gewandhaus* concerts was devoted to the older masters. Kapellmeister Reinecke's playing of Seb. Bach's d minor concerto for the piano was warmly applauded, as also were the cadenzas to it, which he had composed.

Herr von Bülow's "Ballade" can have pleased only those who surrender themselves to the ideas of the new German school. His subject is one which peculiarly insists upon the employment of voices. When instruments have description all to themselves, they are very apt to lose themselves in doubtful effects, and to be ridiculous where they should be sublime. Herr von Bülow does not seem to be gifted with that instinct for happy orchestration which undeniably characterizes several of the notabilities of his school. Herr Gade's Christmas Hymn is a great contrast to the work just mentioned. It makes no pretence to grandeur. The Vision of the Shepherds has suggested to the composer strains tender and peaceful; the tone is pastoral. The work, although not to be classed among its composer's best, leaves a pleasant impression.

Herr Leopold Auer has been heard both in the *Gewandhaus* and in the *Euterpe* concerts, and upon each occasion met with a most brilliant success. Fräulein Bettelheim, from Vienna, enjoyed the rare distinction of a double triumph as a singer and a pianiste. Her voice is a strong contralto; her style is forcible and dramatic, but her schooling is at present deficient. Her performance of the pianoforte part of Mendelssohn's c minor trio is one of the *Gewandhaus* chamber-music concerts, was the theme of unreserved commendation.

The usual public performance of the pupils of the Conservatory was given on the king's birthday (12th December). A *Salvum fac Regem*, composed for the occasion by Herr Witte, of Utrecht, was spoken of as an excellent production. The most noteworthy performances were those of the Herren Jung of Bettenhausen, Fleissner of München, and Hänlein, of Breslau, who played (in unison) a prelude and fugue of Seb. Bach's for the violin; and of Mr. Horton Allison, of London, a young pianist of much promise, who appeared in Mendelssohn's prelude and fugue in e minor.

An event which should not be passed over is the publication by Breitkopf and Härtel of Herr Concertmeister David's "Violin School." No greater praise can be given to this work than that, in the opinion of those best able to judge, it fully satisfies all the expectations which its author's great reputation had excited.

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DEURY LANE.—Notwithstanding the continuance and attraction of the pantomime, the management have brought out a new drama by Mr. Falconer, under the title of 'Night and Morn.' It bears little resemblance to Sir Bulwer Lytton's story. At the commencement of the play, the hero, Julian di Vivaldi (Mr. Phelps), is suffering the "night" of his fortunes; for he is in prison, soliloquizing on the means of escape, which he has been preparing for the last twenty years. Mr. Falconer, in this arrangement of his play, appears to have emulated those prologues to the Grecian drama in which Euripides so much delighted. The trial of such an arrangement indicates much daring in the dramatist. The exordium was long, yet the audience listened with patience and pleasure. Mr. Phelps delivered it admirably, that is, with such level familiarity as made the situation appear natural. The incidents of the escape are managed with skill, since we are shown the prisoner not only scaling the window, but hanging on the outside walls of the fortress, during a storm, and in danger of being detected by an official, who is driven under an archway from the rain, and thus renders it possible for Julian to descend with safety. A strange adventure then befalls him, for he is straightway accosted by an individual who insists on his keeping an appointment with a lady by whom he is expected. This lady is the Princess Olympia (Miss Heath), whose lover has been incarcerated. When the mistake is detected, the Princess is indignant; but being reassured by a confidential friar, who is the depository of many important state secrets, she entrusts her case to Julian, who, in consequence of some important revelations made to him by the holy man, has more power than appears. Originally, he was imprisoned for having contracted a clandestine marriage with the lady who is now Duchess of Ferrara, and Olympia's mother. He seeks an interview with the Duchess, who is ignorant that he had been imprisoned for the last twenty years in a fortress opposite to her palace, and expresses much sorrow when she learns the fact; nevertheless, she places him under arrest. Another has in the mean time borne his name and enjoyed a diplomatic life in Naples together with his wife and family. With this worthy he comes also into contact, and arraigns him for a scoundrel and a coward, for he was, indeed, the individual who, under the guise of friendship, had betrayed him to imprisonment. The altercations in this scene are certainly effective. In a subsequent interview with the Duke the whole matter is cleared up. Julian pleads for the marriage of the Princess with Leonardo, her lover, but in vain, until he convinces his interlocutor that he himself is the real Duke, whereupon the unrightful occupant of his place proposes to resign. This, however, is rendered unnecessary by Julian's voluntary abdication. It is thus he makes the lovers happy, and for himself proposes to travel that he may enjoy his recovered liberty. Such is the tale, rather an obscure one, which Mr. Falconer has dramatized. In doing this he has depended almost wholly on his dialogue, to which the audience listen with interest. Mr. Phelps was humorous and sarcastic; and for some of his hits, delivered with remarkable emphasis, he was much applauded. The character is very similar to that of Don Cesar de Bazan, and requires vivacity and point. The other characters are merely sketches. The scenery is remarkably picturesque and effective.

PRINCESS'S.—On Monday a comedy in blank verse was produced. It is in three acts, and is a poetical adaptation of Moreto's comedy, entitled 'El Desden con el Desden.' In Germany, it is better known by the title 'Donna Diana.' The present version has been effected by Mr. Westland Marston, who has re-written many of the scenes, and added various poetic beauties to the dialogue. It is a Spanish comedy of intrigue, in which a dependent, here named Perin, the lady's secretary (Mr. G. Vining), arranges the plan by which his mistress may be wooed and won. The task is somewhat difficult; for, like Tennyson's Princess, Donna Diana (Mrs. H. Vezin) has strong objections to matrimony. She is a celibate on principle, and

regardless of Benedick's famous proposition that "the world must be peopled"—a sentiment by the way reproduced in the dialogue of the present drama—Donna Diana, true to her name as well as her nature, repudiates altogether the passion by which, according to her theory, men are made tyrants and women slaves. In the early part of the play the opposing doctrines are argued out at length by the lady and the suitors who have visited her father's court, on the occasion of a tournament. As a compromise, and to bring their various opinions to the test of proof, she agrees to a masqued entertainment, in which each knight should select his lady according to the colour chosen by himself, and for a certain space enact a pretended courtship. Now among the courtiers is a certain Don Cesar (Mr. H. Vezin), who is really in love with Donna Diana, but is in despair because of her proud disdain. In the depth of his affliction, he is cheered by the intriguing secretary, who counsels him to meet the lady with a like disdain on his part, to which he reluctantly consents. The lady naturally takes an interest in a man who affects an entire coldness to her charms, and determines so to play the coquette that she may bring him to her feet, and then ignominiously reject him. To this trial Don Cesar is subjected. At first it proves too hard for him, but he gallantly regains his position and ultimately succeeds. Betrayed in the first instance into a confession of love, the lady at once assumes her triumph, and vehemently pronounces her indignation. Awakened now to the real state of the case, Don Cesar adroitly refers his recent warmth of manner to the conditions of the entertainment, and laughs at her for having been deceived by his excellent acting. This turns the tables effectually upon the defeated lady, who now resolutely determines on making a conquest of the man who thus scorns her power. She dresses herself in gorgeous attire, and retreats to an arbour in her garden, where she plays on her lute, having previously caused him to be brought into its vicinity by her wily secretary. Don Cesar, however, affects indifference to the situation, and leaves her in greater difficulty than ever. At length she determines on exciting his jealousy, and thus entangles herself in a marriage-contract with a man she despises, but cannot honourably repudiate. The ceremony of betrothal is all but gone through by the Duke of Barcelona, her father, when her attention is attracted by the attitude of Don Cesar, and she pauses before pronouncing the name of her bridegroom. With a violent effort of passion she disengages herself from his grasp, whereupon full explanations take place, and the disdainful heroine surrenders at discretion to the disdainful hero. There is a slight underplot, which, as usual, is a sort of parody on the main action, and ends in the marriage of Perin, who had all along professed to be a woman-hater, to a young lady of the court. In all such dramas as this, the result is rather transparent; but the interest is maintained by the strength and beauty of the poetic dialogue, which is written in Mr. Marston's best style. The success of the second act was decided; and the curtain fell finally to enthusiastic applause. The triumph was, in all respects, a genuine one, and is likely, we think, to have an important bearing on the future development of our national drama. There can be no doubt that the fact of the new play having been written in elegant verse, and embellished with pleasing poetic figures, was a principal element in the success that was achieved.

STRAND.—A new farce, by Mr. Hancock, was produced here on Monday, entitled 'Margate Sands.' It is an amusing trifle. A Mr. Adolphus Pilkington (Mr. Belford) and Mr. Carnation Curlycrop (Mr. Wood), after bathing, enter the wrong machines and dress in each other's clothes. Both are in expectation of ladies; the former of his wife (Miss Kate Carson), and the latter of a Miss Barbara Backstitch (Miss Maria Simpson), the respondent to a matrimonial advertisement. The latter lady mistakes Mr. Pilkington for her "C. C."—being misled by his clothes—while Mrs. Pilkington in indignation pairs off with Curlycrop. The confusion thus caused is not without humour,

and, being seasoned with some practical joking, excited more than usual merriment and applause.

MUSICAL AND DRAMATIC GOSSIP.—The first oratorio for the year 1864, given yesterday evening by the Sacred Harmonic Society, was 'The Creation.' What can be found to say new of Haydn's cheerful sacred cantata, as given by that excellently trained body of musicians, and with artists severally so complete as Madame Parepa, Messrs. Sims Reeves and Santley in the solo parts?

A Correspondent suggests, "that with such a mass of Shakspeare music as exists, it seems strange for the Stratford Committee to announce 'The Messiah' as among the features of its celebrations." Some months ago the richness and variety of the store which might be drawn on, so as to illustrate the master's greatness from every corner of the musical earth, was adverted to in this journal. It is high time that, if anything be done in this form of oration, those of the Committee who have a special right to speak and to arrange, should come together for the consideration of the matter. A concert, however, is announced, to take place in Covent Garden Theatre.—While talking of Shakspeare music, we may mention that the strange illustrations to 'Hamlet,' by M. Victorin de Joncières, a French amateur, were repeated in Paris during the latter part of last month.—Messrs. Lonsdale are announcing the immediate publication of the 'Shakspeare Vocal Album,' containing selections from the best settings of Shakspeare's poetry, for one, two, three, and more voices, by Arne, Purcell, Leveridge, Linley, Haydn, and other composers of eminence.

At the first concert of the Musical Society will be performed Spohr's 'Power of Sound' Symphony, Beethoven's Overture to 'Coriolanus,' M. Meyerbeer's to 'Struensee,' and M. Gounod's to 'Le Médecin malgré lui.' Miss Agnes Zimmerman is to be the pianist.

The Committee of the Birmingham Festival is understood to be already assembled in conclave, with a view to the meeting which is to be held there in September next. M. Costa's new oratorio, we believe, will be given there.

Mr. Macfarren's new opera, on the subject of 'She Stoops to Conquer' is in rehearsal at Covent Garden Theatre, where a new musical work is greatly needed; neither 'The Desert Flower' nor 'Blanche de Nevers' having been attractive or successful, save in the playbills. But for their superlatives there would have been no need to draw attention to so mortifying a fact.—Mr. Levy's 'Fanchette' amounts to little more than a trifle—good for the introduction of the pantomime.—Meanwhile, that honestly made, unpretending, and carefully represented chamber opera, 'Jessy Lea,' seems to prosper so well at the Gallery of Illustration, that after having been taken into the provinces it is to be given in the mornings in Regent Street, when Mr. and Mrs. German Reed and Mr. John Parry have resumed their places, with a new "Egyptian Entertainment," by Mr. Shirley Brooks.

Cantata music is on the increase, a new composition in that form having been finished by that industrious amateur, Miss Gabriel.

We had occasion a few weeks ago to note, with regretful comparison, the affluence of Paris, as compared with the poverty of London, in young players competent to bear a part in chamber-music. Every paper that we take up proves this anew. The number of series of chamber concerts just now held in the capital of France is remarkable as a sign of the times. Among the most recent is that organized by M. Lamoureux, which *La Presse Théâtrale* states to be successful. Some of the younger generation, too, are likely to distinguish themselves, not merely as executants, but as composers. Among these may be mentioned M. Georges Pfeiffer, the excellent pianist, who is rapidly rising into notice. His works will bear scrutiny, as being conscientiously, not conventionally, made, and having in them ideas.—Something more empirical of the kind is worth "setting down." "On Monday" (last Monday), says the *Gazette Musicale*, "will be given, in the Salle Herz, a concert, by M. Rolland, band-

master of the Pontifical "*Gendarmerie*," at which will be executed six quatuors, composed by him. These quatuors, for stringed instruments, and of different *tempi*, will be first played one after the other; then, three at a time; and, to conclude, the six all at once."—"Hold, Sir" (said Goldsmith's *Vicar*), "I think I have heard this learning before." The trick, for a mere trick it is, and nothing beyond or better, was already played off on a grander scale by Signor Raimondi, in his successive and simultaneous trilogy of three oratorios in one.

Madame Charton-Demeur has appeared in '*La Traviata*,' at the Italian Opera in Paris, with the utmost success.

Signora Carolina Ferni, who for a time was known to the public as a violinist, has appeared in opera at Nice as a *mezzo-soprano* singer. She is described as being thoroughly accomplished. That the study of the violin is no bad preparation for a vocalist, but the reverse, the notable instance of Mara may be cited in proof.

New York journals announce that the German Opera in that city is about to close from insufficiency of patronage. This is significant, as occurring in a capital so strongly leavened by Teutonic influences, one in which the concert-audiences seem to have begun where the rest of the world has left off—among the compositions of Schumann and Herr Wagner and Dr. Liszt.

It is now said that Weimar, which brought Herr Wagner's '*Lohengrin*' to light, will also have the distinction of being "first foot" (as the Scotch say) with that singular gentleman's '*Tristan und Isolde*.' The opera is, at all events, once more in rehearsal there.

The third part of Dr. Liszt's '*Faust*' scenes has been given at Vienna. There, too, our redoubtable townsman, Herr Pauer, has been playing in public. There, thirdly, M. Von Flotow's new opera, '*Mayda*,' will ere long be produced.

Herr Max Bruch, the young composer of '*Lorelei*' (of whom we have heard good reports), has finished a '*Flight of the Holy Family*,' which has been performed at a subscription concert at Cologne, and is described to be a "sweet and pious composition."

A grand cantata, by Mynheer Berlyn, '*The Sailors on Shore*,' was given on the 3rd of this month, at a concert in Amsterdam.

A new prose comedy, in four acts, '*Les Relais*,' by M. Louis Leroy, has been just produced at the Odéon Theatre.

MISCELLANEA

'*The Tempest*' Puzzle.—I beg to submit to you the reading of the famous line in '*The Tempest*,' Act iii. sc. 1, which I have adopted. I think it correct, but offer it with the greatest diffidence after Charles Knight, Collier, Staunton, and Mr. Dyce "have tried their skill upon it in vain." I write the passage in full, in order to note its diction—which suggested to me "the word for which (probably) *test* was misprinted."

FERDINAND. There be some sports are painful, and their labour

DELIGHT in them sets off; some kinds of baseness are nobly undergone; and most poor matters point to rich ends. This my mean task would be as heavy to me as odious; but the mistress which I serve quickens what's dead And makes my labours pleasures: O, she is Ten times more OVERT than her father's CRABBED, And he's composed of harshness! I must remove Some thousands of these logs, and pile them up Upon a sore injunction. My sweet mistress Weeps when she sees me work, and says such baseness Had never like executor. I forget. But these sweet thoughts do even refresh my labour, Most busy rest, when I do it.

—These sweet thoughts on his gentle mistress so influence Ferdinand that his labour, whilst he passively contemplates it, is "even refreshed" by them—but when he does it (actively), it becomes no labour at all—mere rest.

J. WETHERELL.

Middlesborough, Jan. 11, 1864.

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